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VIRGIL

AND

RONSARD

PARIS
LIBRAIRIE ANCIENNE ÉDOUARD CHAMPION
5, QUAI MALAQUAIS, 5

1923

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INTRODUCTION

In 1585 Pierre Ronsard, acclaimed the greatest French poet of his age, died. For almost fifty years his fame was sufficient to warrant reprints of his complete works, and no less than nine editions of them, not to mention the publication of a number of individual poems, are found in this period, — in 1587, 1592, 1597, 1604, 1609 (two), 1617, 1623, and 1629-30. During his life-time Remi Belleau and Marc-Antoine Muret had commented editions of some of his poems, and after his death this work was continued by Nicolas Richelet, Jean Besly, Pierre de Marcassus, and Claude Garnier. In February, 1586, Philippe Desportes arranged commemorative ceremonies at the Collège de Boncourt, where many of the leading men of France gathered to do homage to the Pléiade leader. More than twenty poets wrote verses in his honor, which were later collected in the *Tombeau de Ronsard* by Claude Binet. Among the poets and critics who were united in his praise were the Cardinal Du Perron, Georges Critton, Velliard, all of whom delivered funeral orations for him at Boncourt ; Estienne Pasquier ; the younger Scaliger ; Bertaut, whose *Discours sur le trépas de Ronsard* was published in 1599 ; De Thou, who asserted that Ronsard's birth compensated Francis I's defeat at Pavia ; Montaigne ; Passerat, who preferred one of Ronsard's odes to possession of the Duchy of Milan ; Théophile de Viau ; Papyre Masson ; and Scévole de Sainte-Marthe. Claude Binet's biography of the poet

(1586, 1587, and 1597), gives further evidence of the high esteem in which Ronsard was held. Garnier in 1604 wrote his *Livre de la Franciade à la suite de celle de Ronsard* and in 1623 annotated the edition de luxe of Ronsard adding an *Ode pindarique contre les médisans des Œuvres de Ronsard.*

However, during the latter part of this period the influence of Malherbe was becoming predominant, and his denunciations of Ronsard's style were beginning to be heard. To be sure, the 1630 edition of Ronsard appeared two years after Malherbe's death, but even so, the great poet's fame was decidedly on the wane. Nevertheless, such statements as Lanson's (*Littérature française,* p. 296) :

« C'est vers ce moment, entre 1630 et 1640, qu'il s'enfonce décidément dans l'oublie, où il se perdra, quand seront morts les derniers représentants des générations qui avaient assistés à sa gloire »,

are perhaps a little too emphatic. Almost at any time during the next two centuries of classicism at least a few admirers of Ronsard are to be discovered. Guillaume Colletet (1598-1659), who composed the lives of 442 French poets, was not only proud to live in Ronsard's former home at Saint-Marceau, but also wrote a sonnet in Ronsard's favor (Quoted by Lachèvre in *Récueils collectifs de poésies,* I, 298-9) in the *Poésies diverses* of 1656. In his biography of Ronsard, written about 1648, he had mentioned Antoine Du Verdier, La Croix du Main, the Italian Gaddius, Pierre de Saint-Romuald, Hilarion de Coste, Scévole and Louis de Saincte-Marthe, François de Mezeray, and Nicolas Frénicle as critics who had recently given to Ronsard the position he merited (Ed. of Blanchemain, *Œuvres inédites de Ronsard,* 1855, pp. 122-123).

Although Guez de Balzac was not altogether an admirer of Ronsard, he admits his popularity in his thirty-first *Entretien* (1657) to Monseigneur de Pericord, Evesque d'Angoulesme (*Œuvres de Balzac,* vol. 2, p. 457, Paris, 1854).

Encore aujourd'huy il (Ronsard) est admiré par les trois quarts du Parlement de Paris et généralement par les autres Parlemens

de France. L'Université et les Jesuites tiennent encore son Party contre la Cour et contre l'Académie.

Balzac's own opinion of Ronsard, while very much more unfavorable to him than to Malherbe, is not entierly adverse (*Op. cit.*, p. 457) :

Ce Poëte, si célèbre et si admiré, a ses defauts et ceux de son Temps, comme j'ay dit autrefois d'un grand Personnage. Ce n'est pas un Poëte bien entier, c'est le commencement et la matière d'un Poëte. On voit dans ses Œuvres des parties naissantes et à demy animées d'un corps qui se forme et qui se fait, mais qui n'a garde d'estre achevé. C'est une grande source, il le faut advoüer, mais c'est une source trouble et boüeuse ; une source où non seulement il y a moins d'eau que de limon, mais où l'ordure empesche de couler l'eau.

Elsewhere in a letter to Chapelain of 1641 Balzac had granted Ronsard genius, but not judgment.

Other seventeenth century admirers of Ronsard were Jean Chapelain (1595-1674), who speaks of him as the « grand Ronsard » (*Lettre à Balzac*, 29 avril 1640) and esteemed him as a greater poet than Malherbe ; François Charpentier (1620-1702), whose *De l'excellence de la langue française* (1683) points out clearly the stimulation given to French literature by the Pléiade ; and M^lle^ de Scudéry (1607-1701), whose Hésiode in the fourth part of the *Clélie* (1654-1661) predicts the coming of the prince of poets, — Ronsard. The latter also in her *Nouvelles conversations sur divers sujets* (1684) has written a sort of history of sixteenth century French poetry and has judged Ronsard favorably and with clearer insight than Boileau. She gives an account of Ronsard's life and the honors heaped upon him by his contemporaries, adding, « La France sera éternellement obligée à Ronsard, et quoy que selon toutes les apparences la langue Françoise dans la suite des temps sera autant au-dessus de ce qu'elle est, que nous la voyons au-dessus de ce qu'elle a esté, il aura toujours la gloire d'avoir ouvert le chemin que les autres suivront (Vol II, p. 818 of the 1698 edition of *Conversations Nouvelles)*.

During the rest of the century after 1630 one prose translation (*Translation de l'original latin de la fondation du*

prieuré de Sainct-Cosme, 1637) and fifty-four of Ronsard's poems were published in various collections. Thirteen poems appeared in the *Jardin des Muses* of 1643, six in the *Jardin d'Epitaphes* of 1648, one in a collection by La Fontaine of 1671, and in 1692 thirty-four in the *Récueil des plus belles pièces des poëtes françois, tant anciens que modernes* [1], edited by Fontenelle (1657-1757), who was a moderate admirer of Ronsard. Ronsard's name also figures in an anonymous poem in the Moetjens collection of 1694 entitled *Le poëte en couches*, the first line of which is : « Ragot, pour avoir lu Paracelse et Ronsard » [2]. A quatrain of somewhat doubtful authenticity is ascribed to Ronsard in the *Récueil de Bons Mots des Anciens et des Modernes* of 1705.

Boileau's famous, but very narrow judgment in the *Art poétique* (1674 ; I, 113 ff.) is familiar to all, but La Bruyère's words in the first chapter, *Des ouvrages de l'esprit*, of the *Caractères* (1688) might well be repeated :

> Ronsard et Balzac ont eu, chacun dans leur genre, assez de bon et de mauvais pour former après eux de très grands hommes en vers et en prose.
>
> Marot par son tour et par son style semble avoir écrit depuis Ronsard ; il n'y a guère entre ce premier et nous, que la différence de quelques mots.
>
> Ronsard et les auteurs ses contemporains ont plus nui au style qu'ils ne lui ont servi : ils l'ont retardé dans le chemin de la perfection ; ils l'ont exposé à la manquer pour toujours et à n'y plus revenir. Il est étonnant que les ouvrages de Marot, si naturels et si faciles, n'aient su faire, de Ronsard, d'ailleurs plein de verve et d'enthousiasme un plus grand poëte que Ronsard et Marot.

One of the most interesting seventeenth century discussions of Ronsard is to be found in Adrien Baillet's *Jugemens des savans sur les principaux ouvrages des auteurs* (1686), Vol IV, n° 1335. After stating that « Ronsard possède encore

1. Reprinted in Amsterdam immediately afterwards. A second edition was published in 1752. The names of the poems in these various collections may be found in Lachèvre, *Récueils collectifs de poésies*, II, 439-440 ; IV, 510.

2. *Ibid.*, III, 721.

aujourd'hui le titre de Prince des Poëtes François qui ont paru jusqu'à Malherbe », Baillet gives a summary of the opinions of various literary critics from Ronsard's day to the date of the publication of his *Jugemens*. The praises of the two Scaligers, Adrienne Turnèbe, Papyre Masson, Pasquier, de Thou, du Perron are summarized ; then is described Malherbe's wholesale condemnation, which « rigueur excessive a déplu à beaucoup de monde », including Balzac and Guéret, the author of the *Parnasse Réformé*. Several other critics, whose names are somewhat doubtful, — Zamariel, Mont-Dieu, la Baronnie are also mentioned, as well as Antoine Godeau, who, says Baillet, « prétend que jamais personne n'a apporté une force de génie si prodigieuse ni une doctrine si rare à la profession des vers que Ronsard et du Bellay », and Père René Rapin, who in his *Réflexions sur la Poétique* « témoigne... que notre Ronsard et du Bartas ont eu à la vérité tout le génie dont leur siècle était capable ». Further summarization of the criticism of Gilles Ménage, who discusses Ronsard in his *Observations sur les Poësies de Malherbe* and who later refutes in his *Anti-Baillet* some of Baillet's statements, of Antoine Teissier, of Boileau and of Guéret concludes the list before Baillet gives his own opinion. He, like many others, condemns Ronsard for pedantry and asserts that the leader of the Pléiade, « quoiqu'incomparablement plus capable », is less readable than Marot. « Mais », continues Baillet, « quoi qu'on ne soit plus bien reçu dans notre siècle à dire que Ronsard est un excellent Poëte en général, il ne faut pas conclure que tout ce qu'il a fait ne vaille plus rien, il y a des Pièces qui auront leur prix malgré les changements de la Langue et du goût des siècles. » The *Hymnes* are pronounced as Ronsard's best works, followed in order by the *Odes* and *Sonnets*. The *Franciade* is quite correctly put at the end of the list. In regard to this work of Baillet the Moréry dictionary states that the « notes de M. de la Monnoie... éclaircissent et rectifient plusieurs faits qui regardent Ronsard. »

As Bayle, who in his *Dictionnaire Historique et Critique* (1697) accords a longer article to Ronsard than to Molière, remarks : « Les jugemens sont fort partagez sur la qualité de ses productions, comme on le verra dans M. Baillet. » Bayle also prefers Marot to Ronsard and quotes at great length Sorel's criticism of Ronsard in his *Remarques sur le Berger Extravagant*, wherein the *Hercule Chrestien* and the *Folastries* are especially condemned. Bayle believes that there is some good in Ronsard, because it is recountèd in Brantome's *Mémoires des Dames illustres* that when a certain French nobleman, Chatellard, was about to be beheaded, he read Ronsard's *Hymne de la Mort* !

At the beginning of the eighteenth century the Comte d'Hamilton (1646-1720) and the abbé de Chaulieu (1639-1720) had somewhat of a quarrel over Ronsard and Marot. In his *Epître à Monsieur le Comte de Grammont*, written about 1704, Hamilton, after facetiously begging the abbé de Chaulieu and his friend, the Marquis de la Fare, to aid him in his undertaking to write something in honor of Grammont, admonishes :

N'adorez point les goûts de la vogue publique ;
Mais ne les condamnez jamais ;
Il est un lieu près du Marais,
Où depuis quelque temps le genre marotique
Se renouvelle avec succès.
Empruntez les nouveaux attraits
Que l'on trouve à son air antique :
De Ronsard ou de Rabelais
Instruisez-vous dans la boutique ;
Il ne faut que cinq ou six traits
D'un langage obscur et gothique
Pour divertir à peu de frais [1].

The abbé in reply defends Marot pointing out that it was not he, but others who were imitating Ronsard :

Souvenez-vous bien seulement
Que devez à Maître Clément

1. *Œuvres du comte A. Hamilton*, Paris, 1812, vol. I, pp. 12-13.

Réparation authentique,
Pour avoir fort injustement
Traité sa muse de gothique ;
Elle qui, dans son enjoûment,
Sans être obscure, ni caustique
Sauroit bien faire une réplique
Aux rébus de vos campagnards,
Qu'on voit, à leur style rustique,
N'avoir rien lu que des Ronsards,
Jamais rien de ce badinage
De Chapelle et de Sarasin
Qui répandoit sur leur ouvrage
Tout ce qu'ils eurent de divin [1].

He does, however, couple Ronsard's name with Marot's in the *Epître au nom de monsieur le duc, à madame la duchesse du Maine*, le 27 mai 1702 : « Elle (Catherine de Médicis) avoit (as protegés) les deux Marots, père et fils, Saint-Gelais, Dubellay, Ronsard et quelques autres » [2]. Hamilton's hostility to Ronsard is shown in a passage of the *Epître à Mademoiselle de la Force*, in which he quotes him :

De là je descendis vers les bords de la Seine
Pour chercher quelque objet qui rechauffât ma veine,
Et non pour imiter l'ennuyant babillard
Que je ne lus jamais sans peine,
Je veux dire le vieux Ronsard ;
Car, n'en déplaise à cette vogue antique
Que lui donna la voix publique,
Le vieux Ronsard étoit un sot :
Et vous allez voir, mot pour mot,
Comment en jargon poétique
Chantoit autrefois l'ostrogoth :
« Tantôt j'erre seulet par nos forêts sauvages,
Sur les bords enjonchez des peinturez rivages. »
Mon esprit indigné de ce style pédant,
Dès qu'il me vint dans la pensée,
Eut vraiment recours à la Seine offensée [3] ;

Just before the end of the seventeenth century Moréri in his *Dictionnaire* (1698) still considered Ronsard the « prince

1. *Poésies de Chaulieu*, Paris. 1803, pp. 94-95.
2. *Ibid.*, p. 134.
3. *Œuvres du comte A. Hamilton*, III, pp. 238-239.

des poëtes François du XVI^e siècle. » It was about the time of a later edition of this dictionary, that of 1759, that a greater interest in Ronsard was manifested than the preceding fifty years had shown. Voltaire had not so much as mentioned him in his *Temple du Goût* (1733), nor in his *Essai sur la poésie épique*, and in the *Dictionnaire philosophique* (1764) he was to repeat the oft-heard criticism, « Ronsard gâta la langue en transportant dans la poésie française les composés grecs dont se servaient les philosophes et les médecins. » [1] Nevertheless, in the 1759 edition of Moréri there is a note which shows that Ronsard interested some of the scholars of the period :

L'époque précise de la naissance de Ronsard a formé depuis peu une difficulté, qui a été discutée dans plusieurs petites dissertations, insérées dans le *Journal de Verdun*, mars 1757, p. 186 et suiv., mai, p. 347 et suiv., 353 et suiv., juin, p. 441 et suiv.

In 1752 the abbé Joannet in *Eléments de poésie française* dared to state that Malherbe perhaps had less genius than Ronsard, and Marmontel's article on *Anacréon* (1763) in the *Encyclopédie* actually praises two poems of Ronsard and quotes them. The abbé Sabatier de Castres also cites verses of Ronsard in *Les Trois Siècles de la Littérature française ou Tableau de l'esprit de nos écrivains* (1772, fourth ed. in 1779) [2]. In fact, there are at least eight collections of poetry in which Ronsard has a place before Sainte-Beuve's memorable *Tableau de la poésie* and choice of Ronsard's poems appeared in 1828, the date which is generally regarded as the starting point of the Ronsard revival. First, in 1752 there is the reprint of Fontenelle's collection, already mentioned ; then, the *Annales poétiques* of Imbert and Sautereau de Marsy (Paris, Delalain, 1778-83, 40 vol.), in which almost the

1. *Œuvres complètes*, XIV, 63.

2. Prof. Fuchs in an article *Comment le XVII^e et le XVIII^e siècles ont jugé Ronsard* in the *Rev. de la Renaissance*, 1907, 1908, vol. 8, pp. 228 ff. and 9, pp. 1 ff. and 49 ff. mentions others who speak of Ronsard. Among these are La Motte, Fénelon, Mervesin, Rigoley de Juvigny, and La Harpe.

entire fifth volume is devoted to Ronsard ; the *Œuvres choisies de Ronsard* (Brussels, 1781, three volumes, the first of which is called *Œuvres choisies et odes sacrées*) ; the forty volume *Collection des poètes français du premier ordre et des meilleurs ouvrages en vers du second ordre* (Paris, 1818-1821) ; the *Poètes du second ordre précédé d'un choix des vieux poètes français* (Paris, 1818, 4 vol.), in which are 21 poems of Ronsard ; the *Poètes français jusqu'à Malherbe* (Paris, Crapelet, 1824), in which are 23 poems of Ronsard ; the *Poètes français ou choix de poésies des auteurs du second et du troisième ordre* (Paris, Ménard et Desenne, 1825, 6 vol.), in which there are 24 of Ronsard's poems ; and finally there is the *Choix des Poésies de P. de Ronsard et de ses devanciers* (Paris, Werdet, 1826).

After Sainte-Beuve opened wide the way to the renewed study of Ronsard, Eugène Gandar in *Ronsard considéré comme imitateur d'Homère et de Pindare* (1854) was the first to investigate Ronsard's sources in any detail. Since then a number of critics have considered the influence of Anacreon, Horace, Petrarch, Ariosto, Tasso, and various other poets on Ronsard. However, as late as 1894 Émile Faguet makes the statement that Ronsard did not imitate Virgil to any extent except in the *Franciade* [1] and in a description of Orpheus in the *Bocage royal*. More recent investigation, however, has shown this idea to be incorrect. M. Paul Laumonier, the great Ronsardist scholar of today, has pointed out many Virgilian passages in his edition of 1914-1919 of the complete works of Ronsard, and M. Pierre de Nolhac in his latest work [2] pronounces Virgil the chief Latin master

1. *Etudes littéraires, Seizième siècle*, p. 239.

Virgile n'est pas le poète que Ronsard imite le plus. On peut même dire qu'en dehors de la *Franciade* et d'*Orphée* (dans le *Bocage royal*), il l'imite peu. A peine on trouverait ça et là quelques courts souvenirs... ; mais ces traces sont assez rares.

2. *Ronsard et l'humanisme*, p. 27.

Parmi ses maîtres latins, Virgile tient une place à part, la plus haute, celle du « premier capitaine des Muses », comme il se plaira à l'appeler. Il l'a su par cœur dès son enfance, il l'a pratiqué toute sa vie et, au moment où s'est ébauché le plan de la *Franciade*, ce sont les *Ænéides* qu'il a choisies pour modèles. «

of Ronsard. In 1887 Paul Lange [1] discussed very carefully the relationship of the *Franciade* and the *Æneid*, but no one has as yet made a complete study of all the points of likeness in the authors of these two epics. It has, therefore, seemed to the writer of the present essay that such a study would have a certain value.

1. *Ueber Ronsarts Franciade und ihr Verhältnis zu Vergils Æneide.* Wurzen, 1887. Gandar, *op. cit.*, also touches upon this point. Pierre de Marcassus in the edition of 1623 had previously written some notes on the same subject.

FOREWORD

The 1919 edition of Ronsard's works by M. Paul Laumonier has been used for the Ronsard texts, because it is at present the best complete edition. The modern letters, however, are used for &, i as a consonant, and other peculiarities of sixteenth century printing. At times reference is also given to the older but less scholarly edition of Prosper Blanchemain.

For the sake of brevity the following abbreviations have been deemed advisable :

Æn., the *Æneid* of Virgil.
Bl., Blanchemain's edition of Ronsard's works.
Ec., the *Eclogues* of Virgil.
Geor., the *Georgics* of Virgil.
Lau., Laumonier's edition of Ronsard's works.
Rev. de la Ren., *Revue de la Renaissance.*
Rev. d'Hist. litt., *Revue de l'Histoire littéraire de la France.*

I wish to express my thanks to the members of the Departments of Romance Languages and of the Classics at the University of Illinois for the instruction I have received from them. In particular my thanks are due Professor Kenneth McKenzie and Professor David H. Carnahan for their suggestions in regard to the subject of this dissertation and for their kind assistance in the preparation of the work. I have also received much assistance from the librarian of the Modern Language Seminar, Miss Amelia Krieg.

PART I

VIRGIL'S PLACE IN THE LIFE OF RONSARD

I

RONSARD'S KNOWLEDGE OF VIRGIL

It is probable that Ronsard's first knowledge of Virgil came from his father or uncle, both of whom were scholars. The former was a poet and admirer of Virgil [1]; the uncle, Jean de Ronsard [2], seems to have been the tutor [3], mentioned by Ronsard's biographer, Binet [4], who began to instruct his nephew when the latter was but five or six years old. He naturally taught Pierre the indispensable Latin and very probably started him to study Virgil [5]. When he was nine, the poet attended the *collège* of Navarre and without doubt gained some knowledge of Virgil there. At any rate we have his own words as proof that he not only read Virgil at an early age, but knew him by heart :

1. Cf. Laumonier in *Revue de la Renaissance*, 1901, vol. I, p. 102.

2. In his funeral oration for Ronsard (Paris, 1584, fol. 12), Jacques Velliard speaks of the influence of the uncle and of his library, which was bequeathed to Ronsard. Cf. Nolhac, *Ronsard et l'humanisme*, p. 11.

3. In his edition of the *Vie de Ronsard*, p. 70, Laumonier suggests Guy Peccate as the tutor, but Longnon's argument in his *Pierre de Ronsard*, p. 127, note 1, in favor of Jean de Ronsard seems stronger because the year (1535) of Jean's death coincides with Ronsard's tenth year.

4. Binet says that the tutor was kept until Ronsard was nine (Ed. of Lau., pp. 4-5). The original text of Binet's *Vie de Ronsard* appeared in 1586. Two augmented editions were published during Binet's lifetime in 1587 and 1597.

5. Cf. Laumonier in the *Revue de la Renaissance*, 1901, vol. I, p. 170 :

Tout ce qu'on peut dire, c'est qu'en allant à neuf ans au collège de Navarre, il aurait dû savoir assez de latin pour traduire Virgile comme les camarades de son âge (ce qui n'avait rien de prodigieux pour l'époque).

Il ne faut s'esmerveiller, si j'estime Virgile plus excellent et plus rond, plus serré, et plus parfaict que tous les autres, soit que dès ma jeunesse mon Regent me le lisoit à l'escole, soit que depuis je me sois fait une Idée de ses conceptions en mon esprit (portant toujours son livre en la main) ou soit que l'ayant appris par cœur dés mon enfance, je ne le puisse oublier [1].

Soon after his stay in the *collège* Ronsard, in 1536, became a page of the Dauphin François, and when this prince suddenly died he entered the service of Charles, Duke of Orleans, the third son of the king. The next year he went to Scotland as page to Madeleine of France, who had married the Scottish king. He remained there for over two years, and on his return to France reentered the service of the Duke of Orleans. It was some time during this period that he became associated with the all-important Seigneur Paul [2], mentioned by Binet and Colletet [3] in their biographies and by Du Perron [4] and Velliard [5] in the funeral orations delivered at the services held at Boncourt in honor of the poet several months after his death. Seigneur Paul was the man who inspired

1. Lau., VII, 83, preface of the *Franciade* of 1587, which, although it appeared after his death may be considered his own, as Binet (ed. of Lau., p. 50) explains :

Il nous a laissé un Discours en prose sur le Poème Héroïque, assez mal en ordre (addition de 1597 : pour l'avoir dicté à quelque ignorant qui escrivoit soubz luy, qu'il m'envoya) et que j'ay remis à peu près selon son intention.

Cf. Lau., VIII, 134. Ronsard elsewhere recommends the memorization of « bons poètes » as far as possible (Lau., VII, 46).

2. There has been much discussion as to the identity of « Seigneur Paul », and the exact time that he became acquainted with Ronsard. Nolhac *(op. cit.*, p. 9) thinks that he was Claudio Duchi, but it is rather the time of his acquaintance with Ronsard that is important to this discussion. It is practically certain that he lived with Ronsard at the *Escurie* of Francis I both before and after the journey to Scotland and he very probably accompanied him on that journey. Cf. Lau., *Rev. de la Ren.*, 1901, p. 186, note ; Nolhac, p. 9. Ronsard himself says only « dès mon enfance j'ai toujours estimé l'estude des bonnes lettres ». Lau., VII, 4.

3. Guillaume Colletet (1598-1659), who wrote the lives of many of the early French poets. See Introduction.

4. Cardinal Jacques Davy du Perron (1556-1618). The text of his oration may be found in Bl., VIII, 179 ff.

5. Jacques Velliard, *P. Ronsardi... laudatio funebris*, Paris, Buon, 1586. Seigneur Paul is described fol. 12 :

Cum studia humanitatis coleret et haberet aures tritas notandis generibus poetarum, seorsum Virgilii et Horatii intelligentia præstabat.

in Ronsard his first pronounced love of literature in general and of Virgil and Horace in particular :

Et ce qui luy augmenta ce desir fut un Gentil-homme Piemontois nommé le seigneur Paul, frere de Madame Philippes, qui fut mere de Madame de Chastelleraut, lequel avoit esté page avec Ronsard, et ne laissoit de hanter l'Escurie du Roy, qui estoit lors une escole de tous honnestes et vertueux exercises, comme aussi faisoit Ronsard, or que tous deux fussent sortis de page. Ce Gentil-homme avoit fort bien estudié les Poëtes Latins, et mesmes, lors qu'il estoit page, avoit aussi souvent un Virgile en la main qu'une baguette, interpretant aucunefois à Ronsard quelques beaux traits de ce grand Poëte... [1]

Or ce fut là (in Scotland) premierement qu'il commença à prendre goust à la poësie. Car un gentil-homme escossois, nommé le seigneur Paul, tres-bon poëte latin, se plaisoit à luy lire tous les jours quelque chose de Virgile ou d'Horace, le luy interpretant en françois, ou en escossois ; et luy, qui avoit desja jetté les yeux sur les rymes de nos anciens autheurs, s'efforçoit de le mettre en vers le mieux qu'il luy estoit possible. [2]

In 1540 Ronsard made journeys to Flanders, Zeeland, Scotland and Germany for the Duke of Orleans. It was after the journey to Germany that his sudden deafness made him desirous of giving up court life and of devoting himself entirely to study and writing. However, he spent the years 1540-1543 partly at court and partly on his father's estate, la Possonière. At the latter place he could enjoy the nature he so greatly loved and could wander in the woods and along the banks of streams dreaming of becoming a Virgil or a Horace. Without doubt the Loir and the Braye became the Mincius and the Anio to him and awakened his poetic fancies [3]. Soon after the death of his father (1544), who had opposed his desires to become a poet, because a poet's profession was not lucrative enough, Ronsard went to study

1. Ed. of Lau., pp. 9-10, of Binet's *Vie de Ronsard*. In the 1587 edition Binet adds :

Il prit si grand appetit que depuis il ne fut jamais sans un Virgile, jusques à l'aprendre entierement par cœur.

2. Du Perron, Bl., VIII, 186-187.

3. Cf. Lau., *Jeunesse de Ronsard* in *Rev. de la Ren.*, vol. II, 1902, p. 96.

with Baïf [1] under the famous Dorat. In 1547, when Dorat became professor at the Collège de Coqueret, Ronsard and Baïf accompanied him to the school and, there, were joined by Du Bellay. Although Dorat was primarily a Hellenist, he also admired Virgil and Horace, and his student's knowledge of these two authors was furthered along with that of Homer and Pindar. Virgil especially received attention since he is such an admirable example of imitation from Greek models.

Under the inspiration of Dorat's classic instruction and assisted by Ronsard, Du Bellay published in 1549 his famous *Défense et Illustration de la langue françoise*, which is an appeal to imitate the ancients in French.

1. Antoine de Baïf was the son of the ambassador, Lazare de Baïf, whom Ronsard had known from the age of sixteen and whose scholarly attainments were influential in the formation of Ronsard's mind.

II

RONSARD'S DESIRE TO IMITATE VIRGIL

Ronsard's desire to imitate Virgil, of course, dates long before the publication of the doctrine of his school. He may have dreamed of writing a French *Æneid* when, as a page, he studied Virgil with Seigneur Paul. Certainly after his meeting with Jacques Peletier [1] in 1543 such a desire must have been expressed. In 1545 appeared Peletier's translation of Horace's *Ars poetica*, which contains so many of the ideas of the *Défense* and also sets forth rules for the much desired epic. Peletier was an admirer of Virgil and doubtless influenced Ronsard in his desire to imitate him.

But to return to the *Défense*, poets are therein urged to imitate Virgil :

> Chante moy d'une musette bien resonante et d'une fluste bien jointe ces plaisantes eglogues rustiques, à l'exemple de Théocrite et de Virgile... Que pleust aux Muses, qu'en toutes les especes de poësies que j'ay nommées nous eussions beaucoup de telles imitations, qu'est ceste eglogue sur la naissance du fils de monseigneur le Dauphin, à mon gré un des meilleurs petits ouvrages que fit oncques Marot [2].

This eclogue of Marot is an imitation of the fourth eclogue of Virgil. Furthermore the expression « fluste bien jointe »

1. Jacques Peletier (1517-1582) was influential in causing Ronsard to abandon entirely his efforts at Latin poetry, and encouraged him in the study of Greek. He himself might have been the leader of the Pléiade if he had not been such a devoted scholar. He is generally considered as having become a member of the Pléiade about 1555, the date of his *Art poëtique françois*.

2. Louis Humbert's ed. of the *Défense*, p. 87.

is Virgilian corresponding to « fistula cera iuncta fuit » *Ec.*, III, 25. Elsewhere in the *Défense* there are several passages Virgilian in tone : « volent... par les bouches des hommes » [1] and « voler par les mains et bouches des hommes » [2] are reminiscences of *Georg.*, III, 9. The idea of the sentence : « Les uns aiment les fraisches ombres des forêts, les clairs ruisselets doucement murmurans parmy les prés ornez et tapissez de verdure » [3] is taken from *Geor.*, II, 485-489. A brief eulogy of France in the last chapter of the second book recalls Virgil's famous praise of Italy :

> Je ne parleray ici de la temperie de l'air, fertilité de la terre, abondance de tous genres de fruicts necessaires pour l'aise et entretien de la vie humaine, et autres innumérables commodités... Je ne conteray tant de grosses rivières, tant de belles forests, tant de villes, non moins opulentes que fortes, et pourveues de toutes munitions de guerre... aussi le tigre enragé, la cruelle semence des lyons, les herbes empoisonneresses et tant d'autres pestes de la vie humaine, en sont bien elongnées [4].

For the figure of Antonomasia Virgilian examples are given :

> Tu en as assez d'autres exemples ès Grecs et Latins, mesmes en ces divines experiences de Virgile, comme du Fleuve glacé, des douze signes du Zodiaque, d'Iris, des douze labeurs d'Hercule et autres [5].

Virgil is also mentioned as model in the discussion of choice of words : « Use de... quelques mots antiques en ton poëme, à l'exemple de Virgile, qui a usé de ce mot *olli* pour *illi*, *aulai* pour *aulae*, et autres » [6].

In the exhortation to write a « long Poëme » contained in chapter 5 of the second book, references to Virgil inevitably appear : « Certainement si nous avions des Mecenes et des Augustes, les cieux ne sont point si ennemis de nostre siecle,

1. *Ibid.*, p. 69.
2. *Ibid.*, p. 84.
3. *Ibid.*, p. 105.
4. *Ibid.*, pp. 111-112. Cf. *Geor.*, II, 136-176.
5. *Ibid.*, p. 102. The references to Virgil are *Geor.*, III, 360 ; I, 231-232 ; *Aen.*, IV, 700-702 ; VIII, 287 ff.
6. *Ibid.*, p. 94 ; *Aen*, I, 254 ; III, 354.

que n'eussions encore des Virgiles » [1]. In all, the name Virgil, who is mentioned « volontiers et par honneur » [2], appears no less than twenty times in the manifesto of the Pléiade.

Turning to Ronsard's own prose works on the subject of poetry we find many points where Virgil is held up as a model. In the *Abbregé de l'Art poëtique françois* [3] it is suggested that a poet of a great work will show himself to be religious if he begins his poem by naming Deity or some one who represents a phase of His majesty, such as « Musa, mihi causas memora » (*Æn.*, I, 8). « Elocution » is defined as the choice of words which Virgil and Horace so carefully observed. Virgil and Horace are also characterized as close observers of the rule that epithets should be sought which mean something, not those which merely fill out a verse. The line « Contre Mezance Æné' bransla sa pique » (Cf. *Æn.*, X, 783) is given as an example of the proper way to omit a feminine *e* in the middle of a verse [4]. In the 1572 preface of the *Franciade* Homer and Virgil are praised for deviating from history in their epics, and an apology is offered for making the description of the kings in the *Franciade* longer than Virgil's account of the Roman rulers [5].

The 1587 preface [6] of the *Franciade*, which expounds Ronsard's rules for an epic poem, fairly abounds in references to the *Æneid*. The description of Chloreus, the priest, of Cybele (*Æn.*, XI, 768-777), the catalogue of the Latin war-

1. *Ibid.*, p. 90. This line may come from Martial's :

Sint Mæcenates, non deerunt, Flacce, Marones.

2. *Ibid.*, p. 56. On page 35 of his *Sources Italiennes de Du Bellay* Villey states that the constant recurrence of the names Homer, Demosthenes, Virgil, and Cicero is due to imitation of the Italians Speroni and Bembi, but this fact does not prevent the members of the Pléiade from being voluntary admirers of these four great ancients. There would have been no imitation of the Italians if the ancients had not been highly esteemed on their own account.

3. First published in 1565. All of Ronsard's prose works are to be found in the seventh volume of Laumonier's edition.

4. Lau., VII, 45-46, 51, 53, and 56.

5. Lau., VII, 66 and 67.

6. See p. 4, note 1.

riors (*Æn.*, VII, 623-817), the quarrel of Juno and Venus (*Æn.*, X, 15-95), the cajoling of Vulcan by Venus (*Æn.*, VIII, 387-453), Iarbas' indignant prayer to Jupiter (*Æn.*, IV, 206-218), the lament of Euryalus' mother (*Æn.*, IX, 481-497), the boasting of Numanus (*Æn.*, IX, 595-620), the wrath of Hercules slaying Cacus (*Æn.*, VIII, 219-267), and the lament of Mezentius over the body of his dead son (*Æn.*, X, 846-856) are cited as examples of ornate verse :

Relisant telles belles conceptions, tu n'auras cheveu en teste qui ne se dresse d'admiration [1].

The basic idea of the epic, says Ronsard, should be some incident taken from old annals which has gained credit, like the tradition of Æneas' voyage used by Virgil. Paraphrases are recommended for all good poets, since Virgil in describing day or night uses « belles circonlocutions » (*Æn.*, IV, 6-7 and 522-525). For spring also Virgil has a beautiful couplet (*Geor.*, I, 43-44), for ploughing he writes « vertere terram » (*Geor.*, I, 1-2), for spinning « tolerare vitam colo tenuique Minerva » (*Æn.*, VIII, 409), for bread « dona laboratæ Cereris » (*Æn.*, VIII, 181) and for wine, Bacchus (*Geor.*, II, 143). Wise choice must be exercised in such phrases, but Virgilian expressions for storms and tempests (*Georg.*, I, 329-333) must not be forgotten [2].

Quant aux Capitaines et conducteurs d'armées et soldats, tu en diras les peres et les meres, ayeux, villes, et habillements, et leurs naissances, et feras une fable là dessus, s'il en est besoin, comme... *Æn.*, IV, 198 ; VII, 762-764 ; IX, 545-547 ; and VIII, 460.

The minds of the characters are to be assured by signs, oracles, or gods disguised as human beings as in *Æn.*, VII, 81-2 ; I, 393 ; II, 682-683 ; and IX, 646-648. Enjambement is commendable since it is found in Greek and Roman authors, as in *Æn.*, I, 2-3. From Homer and Virgil Ronsard also learns that hiatus is not improper, as « sub Ilio alto » and « Ionio

1. Lau., VII, 76-77.
2. Lau., VII, 84, 77, 78.

in magno » (*Æn.*, V, 261 and III, 211). Gifts should be presented by one leader to another and embellished in description, as in *Æn.*, VII, 275-283 and V, 249-257. The death of a prominent warrior calls for his epitaph and mention of his services in a half line or line like *Æn.*, VI, 166. Prayers and sacrifices should be given due space in accordance with Homer and Virgil. In the composition and structure of verses, follow Virgil who is past master in that art and note the effect of the closing lines of the eighth book of the *Æneid* (II, 689-690). Neither should « lumieres » nor « petits ames de la Poësie », such as *Æn.*, XII, 360 ; X, 396-600, 782, be overlooked [1].

But even Virgil is not always above reproach, for in *Æn.*, V, 46-48 he shows that the action of his epic covers more than a year, the period which is the limit of all epics according to the sixteenth century rule. And, then, neither poet nor historian should belie historical facts, as Virgil does in permitting Æneas and Dido to be contemporaries, although the Latin poet is to be excused on the grounds that he was seeking to please Augustus and the Roman conquerors of Carthage by suggesting Dido's imprecations against Æneas as the beginning of the hatred of the Romans and Carthaginians [2].

There are, of course, numerous other directions for epic poets which are based upon both Virgil and Homer, but which are not substantiated by direct references to either of the great ancients. The task of the poet is to begin *in medias res* and, then, by events, speeches, dreams, prophecies, paintings on the wall or engravings on armor, words of dying men, and omens, to carry the tale to a close which is artistically

1. Lau., VII, 85-86, 87, 88-89, 90, 93. Ronsard explains his frequent quotations of Virgil as follows (*Ibid.*, 87) :

Je m'asseure que les envieux caqueteront, dequoy j'allegue Virgile plus souvent qu'Homere qui estoit son maistre, et son patron : mais je l'ay fait tout expres, sçachant bien que nos François ont plus de cognoissance de Virgile, que d'Homere et d'autres Autheurs Grecs.

He himself is undoubtedly to be included in « nos François » in spite of his great esteem and exceptional knowledge of Homer.

2. Lau., VII, 79 and 81-82.

bound to the beginning. The argument should at times be reinforced with ancient myths and at times axiomatic statements should be interwoven in the text. The gods should converse with men and the warriors give harangues. The poet should be a philosopher, anatomist, and lawyer, although for the basis of his plot he should follow not the historical truth, but the possible and likely [1].

It is also in this preface that Virgil is exalted above all other Latin poets :

> Au reste, les autres Poëtes Latins ne sont que naquets de ce brave Virgile, premier Capitaine des Muses, non pas Horace mesmes, si ce n'est en quelques-unes de ses Odes, ny Catulle, Tibulle, et Properce, encore qu'ils soient tres-excellents en leur mestier : si ce n'est Catulle en son Athis, et aux Nopces de Peleus : le reste ne vaut la chandelle.

The majesty of the Virgilian style is twice mentioned, and the *Æneid*, which neither crawls on the ground nor climbs too high, is called divine [2].

The preface, therefore, shows Virgil regarded as a highly respected model at the close of Ronsard's life, but the desire to write an heroic poem, which wish had been present as his greatest ambition from early youth, inevitably testifies that Ronsard both had Virgil before his eyes and desired to imitate him throughout his life [3]. This ever present desire is really much more important than the *Franciade* itself, especially when, after the publication of the *Défense*, Ronsard became generally proclaimed as the poet who would exalt the French tongue by writing an epic in it. It cannot be definitely determined when the desire originated, but what must have been the genesis of his poem corresponds very closely to his sup-

1. Lau., VII., 79-81. In this last statement Ronsard slightly contradicts his criticism of Virgil's historical accuracy.

2. Lau., VII, 82-83.

3. After Ronsard's study of Greek under Dorat began, Homer was probably more highly regarded for a time than Virgil, but since the idea and plan of the *Franciade* are Virgilian rather than Homeric in spite of Ronsard's statement to the contrary (Lau., VII, 68), it is clear that Virgil was never lost sight of by Ronsard.

positions, expressed in both the 1572 and 1587 prefaces of the *Franciade*, of the conceptive idea for the *Æneid* :

Virgile... lisant en Homere, qu'Ænée ne devoit mourir à la guerre Troyenne, et que sa posterité releveroit le nom Phrygien, et voyant que les vieilles Annales de son temps portoyent qu'Ænée avoit fondé la ville d'Alba, où depuis fut Rome, pour gaigner la bonne grace des Cesars, qui se vantoyent estre sortis d'Iüle fils d'Ænée, conceut ceste divine *Æneide* qu'aveq toute reverence nous tenons encores aujourd'huy entre les mains [1].

For the conception of Ronsard's poem we might write : « Ronsard reading in Homer and Virgil that Hector's son, Astyanax, had been killed by the Greeks, but wishing to have a hero, like Æneas, whose posterity would again exalt the Phrygian name and seeing that the old annals declared that the Trojan Francus had founded the city of Sicambre and later that of Paris, in order to gain the favor of the French royal house which boasted of having sprung from Francus, son of Hector, conceived the *Franciade* after explaining that Hector's son, Astyanax, and Francus were the same person and had not died in the Trojan war. »

The tradition of Francus' founding of the French nation after having previously established a city on the Danube had long existed and had been treated by early sixteenth century writers who had found it in the old national chronicles [2]. The appearance in 1510-11 of the letter of Jean d'Authon to Louis XII, purporting to be from Hector of Troy, and of the answer written by Jean le Maire for the king acknowledging his relationship to Hector, had spread the idea of the Trojan origin through the court. In the third book of his *Illustrations de Gaule* (1512) Jean le Maire, who was one of Ronsard's favorite authors when in his youth he deigned to read his French predecessors, further accredi-

1. Lau., VII, 69.

2. The belief is accredited by Sidonius Apollonarius, Gregory of Tours, Fredegarius, Wace, Benoit de Sainte-Maure, Vincent de Beauvais, the *Chroniques* of Tongres, the *Chronique de la France* by Robert Gaguin and many others.

ted the legend. Jean Bouchet's *Anciennes et Modernes généalogies des Roys de France* (1527) had also discussed the tradition [1] and in the last stanza of his first Pindaric hymn Alamanni calls Francis I « la sainte descendance de Troye. » The last point in the analogy of the conceptions of the two epics is undoubtedly true, as it is attested to by Ronsard himself [2] : Ronsard wrote in order to please the French monarchs, who were as flattered as Augustus to be considered descendants of the Trojans.

That this Virgilian conception of his epic poem and the consequent desire to imitate Virgil were continually present in his thought may be seen by the numerous references to the *Franciade* throughout Ronsard's poems. The idea of the epic in all probability dates from about 1542 soon after the memorization of Virgil [3], but it cannot be shown to be much earlier than 1545, because only six of Ronsard's poems were published before 1550. A sonnet mentioning the meeting of Ronsard and Cassandre, which took place in April, 1545, refers to the Franciade :

> Ja desja Mars ma trompe avoit choisie,
> Et dans mes vers ja Francus devisoit :
>
> . . . . . .
>
> Ja d'une horreur Gaule estoit saisie
> Et sous le fer ja Sene tre-luisoit,
> Et ja Francus à Paris conduisoit
> Le nom Troyen et l'honneur de l'Asie [4].

In the Virgilian *Hymne de France* (1549), one of the six poems published before 1550, there is an allusion to Jupiter's favo-

1. Guillaume Cretin also speaks of it in his *Chronique françoise*, 1515-1525.

2. Lau., VII, 69 in the preface of 1572 :

Ayant donc une extresme envie d'honorer la maison de France, et par sur tout le Roy Charles neufiesme mon Prince...

3. Cf. Chamard in *Rev. de l'h. l.*, 1899, vol. VI, p. 33 :

Dans la société du seigneur Paul, il s'était pris d'admiration pour les deux poètes souverains de l'antiquité romaine. C'est peut-être alors, — en cet âge des grandes pensées et des fières ambitions, — que s'éveilla dans son esprit l'idée première de tailler un jour une épopée sur le patron de l'*Enéide*.

4. Lau., I, 34 ; Bl., I, 42.

ring the Frenchman as the « enfant d'Hector ». There are references in the odes, many of which were written before 1550 ; in the *Ode à Bouju Anjevin* (1550) :

> Et mon ame n'est ravie
> Que d'une bruslante envie
> D'oser un labeur tenter
> Pour mon Prince contenter [1],

and in the *Ode à Calliope* (1550) :

> Je veux sonner le sang Hectorean [2]

But the *Ode de la Paix* (April, 1550) is even more important, for in it the first plan for the epic is set forth in the prophecy of Cassandre to Francus, much of which has a Virgilian flavor :

> Pres des lèvres de l'eau Pontide :
> C'est là c'est là c'est où tu dois
> Pour quelque temps donner tes lois :
> C'est où l'arrest des Dieux t'ottroye
> Fonder encore une autre Troye,
> Resuscitant par ton moyen
> L'honneur des tiens et leur proësse,
> Ayant vangé dessus la Grece
> L'outrage fait au sang Troyen.
>
> Après le cours de quelque année,
> L'ire de Cerés forcenée
> Pour devot n'avoir satisfait
> A ses honneurs, toute mutine
> Te contraindra par la famine
> De quitter ton mur imparfait.
>
> . . . . . .
>
> Ayant trompé mille peris,
> Ains que bastir aux bords de Seine
> Les murs d'une ville hautaine
>
> . . . . . .

1. Lau., II, 157 ; Bl., II, 106. The reference to the *Hymne de France* is in Lau., VI, 82 ; Bl., V, 286.

2. Lau., II, 187 ; Bl., II, 136. For another early allusion to the *Franciade*, see Lau., VII, 245.

De pleurs la tombe il honora,
Et de beaux jeux la decora,
Par joustes esprouvant l'adresse
De la Phrygienne jeunesse [1].

The *Ode à Michele d'Hospital* (1552) contains an appeal to the Muses for ability to sing « Francion » and the « tige Troyen » [2]. The *Ode à Claude de Ligneri* (1552) speaks of the « Franciade commencée » [3]. The *Harangue du Duc de Guise* (1553) and the *Elegie en forme d'Epitaphe d'A. Chasteigner* mention the coming of the Trojan Francus to France [4]. It is clear from the *Elegie à Cassandre* (1554) and the *Ode à Monsieur d'Angoulesme* (Jan., 1555) [5] that the king Henry II, commanded Ronsard to begin his poem in 1554, but the poet refused to start work until he should be given more benefices, and began to write odes, sonnets and chansons again, as is shown in the ode *Nagueres chanter je voulois* (1555) [6], in which Francus is bidden farewell. At the time of the appearance of the edition of the *Quatre premiers livres des Odes* (1555), the state of affairs was the same [7], but Virgilian ideas are to be found in the plan suggested for the *Franciade* [8] :

Presques un an entier contre eux il batailla,
Et mille fois en proye à la mort se bailla,
Tant il y eut de peine, ains que Francus en France
Semast de tes ayeux la premiere naissance ; [9]

In the *Epistre à Charles Cardinal de Lorraine* (1556) the

1. Lau., II, 81-83 ; Bl., II, 27, 28. Cf. *Aen.*, III, 16 ff. 140, ff. ; I, 5 ; V, 545, ff.
2. Lau., II, 137, 147 ; Bl., II, 87, 97.
3. Lau., II, 419 ; Bl., II, 338. The Lau. edition has « avancée », a later reading.
4. Lau., V, 24, 278 ; Bl., VI, 32 ; VII, 207.
5. Lau., I, 110, II, 257 ; Bl., I, 125 ; II, 197. The latter poem is entitled *à Monseigneur le Duc d'Alençon* in Lau.
6. Lau., II, 344-5 ; Bl., II, 273.
7. Lau., II, 76 ; Bl., II, 21.
8. Lau., II, 231-236 ; Bl., II, 172-177.
9. Lau., II, 234 ; Bl., II, 174 ; *Aen.*, I, 5

author, still displeased at the king's failure to give him aid, asserts that :

> Virgile n'eust jamais si bravement chanté
> Sans les biens de Cesar [1].

Early in 1556 [2] Ronsard offered to undertake the poem again, but abandoned it altogether when the king paid no attention to his pleas for assistance.

It was not until the end of 1565 that the *Franciade* was recommenced under the encouragement of Charles IX [3] with the command that this second attempt should be written in decasyllabics instead of Alexandrins [4]. In 1567 two fragments of the new decasylabic version appeared in the second edition of Denys Lambin's *Œuvres d'Horace* (Paris, Mace, 1567) in the second volume, pp. 359-361. The first of these fragments, sixteen lines long is embodied with variations in the beginning of the *Franciade* ; but the second of 104 verses, the prophecy of Cassandre concerning Francus' fortunes, was sacrificed by Ronsard and cannot be found in any of his editions of the epic [5]. They help to show that much of Ronsard's time from 1566 until 1572 was spent in writing and rewriting the first four books which finally appeared

1. Lau., VI, 293 ; Bl., VI, 287. Another 1555 reference is to be found in Lau., IV, 197 ; Bl., V, 77.

2. Lau., VI, 305 ; Bl., V, 302. Six other sonnets in the *Nouvelle continuation des amours* (1556) (Lau., VI, 304, 305, 306 ; II, 11, 12, 13 ; Bl., V, 302, 309, 317, 326, 329, 330) make appeals to various courtiers for assistance. A sonnet to d'Avanson (1558) (Lau., II, 16 ; Bl., V, 335) shows the poet's discouragement. Cf. also Lau., V, 148 and 153. The third elegy for Genevre, published first in 1571, but probably written in 1562 shortly after the other two elegies for Genevre (Lau., IV, 111 ; Bl., IV, 310) mentions Francus, but the *Complainte à la Reine Mère* (1563, Lau., III, 294 ; Bl., III, 377) and the *Epistre* preface of the *Nouvelles Poésies* (1564, Lau., VII, 28 ; Bl., VII, 138) testify to the entire abandonment of the work.

3. See the poem addressed to Charles (Lau., III, 236 ; Bl., III, 317), published in 1567, but written at the time of Charles' visit to Ronsard's priory of Saint-Cosme the end of November, 1565.

4. Cf. the insert in the second edition of the *Abbregé de l'art poétique* (1567. Lau., VII, 59 ; Bl., VII, 330-331).

5. Cf. the article by Laumonier in the *Rev. du Seizième Siècle*, 1916, pp. 121-2, 136-9.

shortly after the massacre of St. Bartholomew's Day 1572 [1]. There is also in the *Précellence de la langue française* (1570) by Henri Estienne a quotation in Alexandrins supposedly from the *Franciade* [2]. If it is authentic, as is very probably the case, it may have been written either during the first period of Ronsard's work on his epic, or between 1574 and 1579, that is to say, between the death of Charles IX, who objected to Alexandrins, and the date of the publication of Estienne's work [3]. In either event it constitutes further proof not only of continual labor on the *Franciade*, but of the desire to imitate Virgil as well, for the quotation is a French version of the comparison of the gleam of Pyrrhus' armor to the brightness of a snake's new skin in spring, taken from *Æn.*, II, 469-475.

After the publication of the first edition Ronsard occupied himself at times in altering the poem for the editions of 1574, 1578, 1584, and up to the time of his death, for that of 1587. In addition, references may be found to Francus in works of 1567, 1572, and 1584 [4]. From this survey it may be seen that Ronsard's mind was never long removed from Francus and his efforts to lead his Trojans on their fateful journey to France.

The respect for and use of Virgil by Ronsard's associates also contributed to his desire to imitate him. Peletier translated the first book of the *Georgics* in 1547, besides writing four Virgilian odes on the seasons ; Du Bellay translated the fourth book of the *Æneid* in 1552, a fragment of the fifth in 1553, the sixth in 1560 and the *Moretum* in 1558. The entire *Æneid* was translated by Louis des Masures from 1547

1. Binet (ed. of Lau., p. 25) says that Ronsard had written the plan of fourteen books by the time of his death. Colletet corroborates Binet for twelve of the books. (*Ibid.*, 158.)

2. Ed. of Louis Humbert, pp. 207-209. Cf. also Laumonier in the *Rev. du Seizième Siècle*, 1916, pp. 124, 139-140.

3. The fragment more likely belongs to the latter period both because of the date of the *Précellence* and of Binet's statement (ed. of Lau., 21) : « il n'en fit rien durant son règne » (the reign of Henry II, 1547-1559).

4. Lau., VI, 420, 425-428 ; V, 257 ; II, 460.

to 1560. In regard to his reading of Masures' translation Ronsard remarks :

> Et sans barbe et barbu j'ay releu tes escrits,
> Qui engardent qu'Enee en la France ne meure [1].

Remy Belleau imitated Virgil in his eclogues and Baïf did likewise in his *Premier des météores* (1567). One of Jodelle's first tragedies was *Didon se sacrifiant.*

Ronsard's own esteem foı Virgil is evidenced in passages occurring throughout his poems :

> Ah ! que me plaist ce vers Virgilian,
> Où le vieillard pere Corycian
> Avec sa marre en travaillant cultive
> A tour de bras sa terre non-oisive,
> Et vers le soir sans acheter si cher
> Vin en taverne, ou chair chez le boucher,
> Alloit chargeant sa table de viandes,
> Qui luy sembloient plus douces et friandes
> Avec la faim, que celles des Seigneurs
> Pleines de pompe et de mets et d'honneurs,
> Qui desdaigneux, de cent viandes changent
> Sans aucun goust, car sans goust ils les mangent (1569) [2].

> Mon Dieu ! que de douceur, que d'aise et de plaisir
> L'ame reçoit alors qu'elle se sent saisir
> Et du geste et du son, et de la voix ensemble
> Que ton Ferabosco sur trois lyres assemble,
> Quand les trois Apollons chantant divinement,
> Et mariant la lyre à la voix doucement,
> Tout d'un coup de la voix et de la main agile
> Refont mourir Didon par les vers de Vergile (1559) [3],

> Puis resveillé ma guiterre je touche,
> Et m'adossant contre une vieille souche,
> Je dy les vers que Tityre chantoit
> Quand pres d'Auguste encores il n'estoit,
> Et qu'il pleuroit au Mantouan rivage,
> Desja barbu son desert heritage (1554) [4].

1. Lau., II, 20.
2. Lau., V, 79-80. Cf. *Geor.*, IV., 125-146.
3. Lau., IV, 240-241. Ferabosco was a court musician and singer.
4. Lau., II, 40. In this passage Tityrus stands for Virgil, as in Ec., I, 1. The names Tityre and Menalque, who represents Virgil in the ninth *Eclogue* are linked in Lau., V, 40.

He is prone to compare himself to Virgil, the king to Augustus, and one of several prominent courtiers to Maecenas :

Ainsi le grand Auguste escrivoit à Virgile :
Virgile qui l'esprit de son maistre suivoit,
Pour luy donner plaisir luy contre-rescrivoit (1575) [2].

Mon Odet...
... qui moins envers moy ne te monstres humain,
Que feist envers Maro ce Mecenas Romain (1555) [2].

S'il est vray que je chante aussi bien que Tityre (1560) [3].

After death he will take a place beside Virgil and Homer :

Entre Homere et Virgile, ainsi qu'un demi-Dieu,
Environné d'esprits j'ay ma place au milieu (1560) [4].

He deems himself as capable as Virgil to bring about immortality by his verses :

N'as-tu ouy parler d'Enee,
D'Achil, d'Ajax, d'Idomenee ?
A moy semblables artisans
Ont immortalizé leur gloire (1550) [5].

Et le fils de Cesar se servoit de Virgile (1578) [6].

In the following there are allusions to verses of Virgil :

En nul endroit, comme a chanté Virgile,
La foy n'est seure... (1552) [7].

1. Lau., III, 180. The date, as the others indicated after quotations, is that of first publication, for the verses were written before 1574, the date of Charles IX's death.
2. Lau., VI, 258. Ronsard's benefactors are very often compared to Maecenas ; cf. Lau., II, 308 ; IV, 244, 246 ; V, 51, 145, 150, 157 ; VI, 259, 262, etc. The bounty of Augustus himself to Virgil is mentioned in Lau., II, 183.
3. Lau., III, 434 ; from *Eglogue* IV. The words are addressed by Perrot (Ronsard) to Bellot (Du Bellay).
4. Lau., V, 365.
5. Lau., II, 166.
6. Lau., II, 2.
7. Lau., I, 91. Cf. *Aen.*, IV, 373.

Or si à Vergile on veut croire,
On n'acquiert pas petite gloire
A traiter bien un œuvre bas : (1554) [1]

... aux bords de Sicile
Enée en decorant son pere de tournois,
Feit sauter les Troyens au branle du harnois,
Où les jeunes enfans en cent mille manieres
Meslerent les replis de leurs courses guerrieres [2].

Towards the end of his life he still respected Virgil and grieved to see him misunderstood by the poets of the new generation :

Homere de science et de nom illustré,
Et le Romain Virgile assez nous ont monstré
Comment, et par quel art, et par quelle pratique
Il falloit composer un ouvrage Heroïque,...
J'ay suyvi leur patron : à genoux, Franciade,
Adore l'Æneide, adore l'Iliade : (1587) [3]

Homere, qui servit aux neuf Muses de guide,
S'il voyoit aujourd'huy son vaillant Eacide,
Ne le cognoistroit plus, ny le docte Maron
Son Phrygien Enée : (1587) [4]

... leur (des poètes) ame est si tres affamée,
Que si Virgile esclairoit à leurs yeux,
Il leur seroit je m'asseure ennuyeux... (1587) [5]

1. Lau., VI, 219. Cf. *Geor.*, IV., 6-7.
2. Lau., III, 506-7. Cf. *Aen.*, V, 545 ff.
3. Lau., VI, 13.
4. Lau., VI, 24.
5. Lau., VI, 63. Virgil is also mentioned in the poems in Lau., III, 315 ; VI, 441, 458 ; and VII, 377, and under the name « autheur Aenien » in II, 183. He is also referred to as the « auteur de la belle Aeneide » in Lau., VIII, 71 ; and in V, 421 it is probably Virgil who is meant by « celuy qui fist dire— Les Chansons des Gregeois à sa Romaine lyre ». It must be admitted, however, that there are surprisingly few allusions to Virgil's characters. Homer and the characters of the *Iliad* and *Odyssey* are mentioned far more frequently, but the use of Homeric characters may be partially due to modelling after Virgil, who continually refers to them in the *Aeneid*. Ronsard in speaking of heroes of epics says that they should be already well known and cites Virgil as one who followed this plan, « Comme Virgile sur la commune renommée, qu'un certain Troyen nommé Aenée, chanté par Homère, est venu aux bords Laviniens... » (Cf. Lau., VII, 84, 69, and p. 13, note 1 above.)

Whenever he was in Paris during these last years of his life, he stayed at the Collège de Boncourt, of which Galland was director. There, he was not far from the homes of his friends, Baïf and Dorat, where he met other poets. He loved the atmosphere of this neighburhood and especially that of the *collège*, which had witnessed the first success of his colleague Jodelle. With charming simplicity he took his meals with the students and gave them advice in their efforts to write poetry. He taught them love of the French language and his own theories of verse, and in his walks through the gardens and under the trees of the court, he astounded them by improvising beautiful translations, verse for verse, of bits of Virgil and Horace [1].

Ronsard also wished to appear more learned by mentioning Greeks who were not so well known to the majority as the Latin heroes, witness his change of «Vergile » to « Homere » in Lau., VII, 280. Instances of the mention of Virgilian characters aside from those already cited are : Anchises, Lau., I, 197, 286 ; IV, 37, 116 ; Dido, I, 365.

1. Cf. Lau., VIII, 259 and Nolhac, *op. cit.*, 236-239, who base their statements on two funeral orations for Ronsard by G. Crichton *(Laudatio funebris...*, fol. 10) and J. Velliard *(Laudatio funebris...*, fol. 16). Cf. p. 4, note 5 above.

PART II

IMITATION

I

POEMS PUBLISHED BEFORE OR DURING THE YEAR 1550

Ronsard began writing poetry and also imitation of Virgil at a very early age :

> Je n'avois pas douze ans qu'au profond des vallées...
> Sans avoir soin de rien je composois des vers [1].

Such are the words which Ronsard wrote in his *Discours à P. L'Escot, Seigneur de Cluny* (1560), and although they may give his age as a trifle too young, they are at least approximately true. His early efforts, however, were not in French, but in Latin :

> Je fu premierement curieux du Latin [2].

These Latin works have been lost, but that there was some imitation of Virgil in them may be seen in such a remark as,

> Si autre-fois sous l'ombre Gastine
> Avons joué quelque chanson Latine
> D'Amarille enamouré,... [3]

1. Lau., V, 176 ; Bl., VI, 191.
2. Lau., V, 177 ; Bl., VI, 191. Binet (ed. of Lau., 49) testifies to this :

> En sa premiere jeunesse il s'estoit addonné à la Muse latine, et de fait nous avons veu quelques vers latins de sa façon assez passables...

3. Lau., VI, 130 ; Bl., II, 394. In later editions the Virgilian name « Amarille » is changed to « Cassandre ». Ronsard could not have taken the name from Theocritus, since he did not know Greek at this time.

In other words, Ronsard under the influence of his beautiful sylvan surroundings wrote eclogues in imitation of Virgil. How numerous or how close to Virgil the imitations were we shall probably never know.

In the first of Ronsard's odes written in French and primarily inspired by Horace, there are many reminiscences of Virgil, but since the chronological order of these odes is uncertain because of their tardy publication, we shall begin our discussion of the direct borrowings of Ronsard from Virgil with the *Hymne de France*, published in 1549 [1]. This poem of 224 lines is based almost entirely on Virgil's 41 line eulogy of Italy in *Georgics* II, 136-176. The first thirty lines appeal to his luth to sing for the pleasure of Frenchmen and declare his intention of singing the glory of France. In this section there are but two Virgilian passages, a translation of a line of the *Georgics* :

> Voler par les bouches des hommes [2].

and a reminiscence of the *Eclogues* :

> Le sainct troupeau des pucelles chenues,
> Du hault du ciel en terre revenues,
> Regne entre nous : [3]

Then begins the actual eulogy, as does Virgil's, with a negative statement that foreign lands and rivers cannot vie with France :

> Il ne faut point que l'Arabie heureuse,
> Ne par son Nil l'Ægypte plantureuse,
> Ne l'Inde riche en mercerie estrange,
> Fasse à la tienne egale sa louange.

1. As mentioned above (p. 14) it is one of the six poems published before 1550.
2. Lau., VI, 79 ; *Geor.*, III, 9.
3. Lau., VIII, 14 ; *Ec.*, IV, 6-7.

Sed neque Medorum silvæ, ditissima terra
nec pulcher Ganges atque auro turbidus Hermus
laudibus Italiæ certent, non Bactra neque Indi
totaque turiferis Panchaia pinguis harenis [1].

Although

... le doux miel ne suinte en noz rameaux,...
Des fiers lions la semence superbe
En est bien loin, et le serpent par l'herbe,
Tel qu'en l'Affrique, horrible n'espovante
Le seur pasteur : ne l'amour vehemente
Qui s'enfle au front du poulain n'y est pas
Mixtionnée es amoureux apas.

Mellaque decussit foliis...
at rabidas tigres absunt et sæva leonum
semina, nec miseros fallunt aconita legentis,
nec rapit immensos orbis per humum neque tanto
squameus in spiram tractu se colligit anguis...
quæritur et nascentis equi de fronte revolsus
et matri præreptus amor [2].

Four lines of Virgil beginning with a negative idea and ending with an adversative clause are developed into twelve lines :

Noz champs Jason de ses taureaux ardans
Ne laboura, pour y jetter dedans
D'un grand serpent les machoires terribles :
Ne la moisson de tant de gens horribles,
Hors de la terre à force desserrez,
S'est herissée en corselets ferrez :
Mais au contraire ils enfantent un blé,
Nous le rendant d'usure redoublé :
Et dont jamais la premiere apparence
Du laboureur n'a trompé l'esperance.
Plus qu'en nul lieu Dame Cerés la blonde
Et le donteur des Indes y abonde.

Hæc loca non tauri spirantes naribus ignem
invertere satis immanis dentibus hydri
nec galeis densisque virum seges horruit hastis,

1. Lau., VI, 80 ; *Geor.*, II, 136-139.
2. Lau., VI, 80-81 ; *Geor.*, I, 131 (or *Ec.*, IV, 30) ; *Geor.*, II, 151-154 ; *Aen.*, IV, 515-516.

sed gravidæ fruges et Bacchi Massicus umor
implevere [1].

Joyful flocks and olive trees grace France as well as Italy, but it takes many more lines to describe them in French than in Latin, which fact is likewise the case of the « cheval belliqueur » described in eight lines in French and one in Latin [2]. Virgil's « ver assiduum » is developed in six lines :

Que dirons-nous de la saison des temps,
Et des tiedeurs du volage printemps ?
La cruauté des vents malicieux
N'y regne point, ne les monstres des cieux,
Ny tout cela qui plein de felonnie
Tient les sablons d'Afrique, ou d'Hyrcanie [3].

France, too, has minerals, — gold, silver, and bronze [4], and, as in the *Æneid* :

... Jupiter à main gauche a tonné,
Favorisant le Françoys, qu'il estime
Enfant d'Hector, sa race legitime : [5]

and just as he promised Venus that her son had a brilliant future, so

... de là haut nous a transmis ses loix,
Et a juré de nous donner des Rois,
Qui planteront le lis jusqu'à la rive
Où du Soleil le long labeur arrive [6].

In a rhetorical question, as in Virgil, the lakes and seas are mentioned :

Que diray plus des lacs et des fontaines,
Des bois tondus et des forests hautaines ?
De ces deux mers, qui d'un large et grand tour,
Vont presque France emmurant tout autour ?

1. Lau., VI, 81 ; *Geor.*, II, 140-144.
2. Lau., VI, 81-82 ; *Geor.*, II, 144-145.
3. Lau., VI, 82 ; *Geor.* II, 149. Virgil does not use a rhetorical question here.
4. Lau., VI, 82 ; *Geor.*, II, 165-166.
5. Lau., VI, 82 ; *Aen.*, II, 693.
6. Lau., VI, 82 ; *Aen.*, I, 286-288.

Maint grand vaisseau, qui maint butin ameine,
Parmi noz flots seurement se promeine.

An mare, quod supra, memorem, quodque adluit infra ?
anne lacus tantos ? te, Lari maxime, teque,
fluctibus et fremitu adsurgens Benace marino ?
an memorem portus... [1]

An incident of nine lines inspired from another part of the *Georgics* [2] describes the bliss of the simple countryman who respects the woodland gods and desires not great honors, but who sings to the lyre first brought to France by Ronsard [3]. The cities and fortresses have their place in the *Hymne*, but they are not introduced in an imperative sentence as in Virgil :

Il (le poète) contera de la France les ports,
Et les citez, les villes, et les forts
Droit élevans un front audacieux,
Et un sourcil qui menace les cieux.

Adde tot egregias urbes operumque laborem,
tot congesta manu præruptis oppida saxis [4],

but an imperative does occur a little later based on the same lines of Virgil :

Adjoustez y tant de palais dorez,
Tant de sommets de temples honorez,
Jadis rochers, que la main du maçon
Elaboura d'ouvrage et de façon [5].

There are reminiscences, of Virgil's hardworking country youth :

Le lent sommeil, ne la morne langueur,
Ne rompent point des jeunes la vigueur [6].

of his singing olden praise of art :

1. Lau., VI, 83 ; *Geor.*, II, 158-161.
2. Lau., VI., 83 ; *Geor.*, II, 490-502.
3. Lau., VIII, 15 ; *Geor.*, III, 10-12.
4. Lau., VI, 83-84 ; *Geor.*, II, 155-156 and 161 above.
5. Lau., VI, 84.
6. Lau., VI, 84 ; *Geor.*, II. 472.

La Poësie et la Musique sœurs,
Qui noz ennuis charment de leurs douceurs,
Y ont r'aquis leurs louanges antiques [1].

and of the power of work :

L'art donte tout, et la perseverance [2].

Virgil's line about the rivers of Italy is developed into six verses :

Un million de fleuves vagabons,
Traînans leurs flots delicieux et bons,
Leschent les murs de tant de villes fortes,
Dordonne, Somme, et toy Seine qui portes
Dessus ton dos un plus horrible faix,
Que sur le tien, Neptune, tu ne fais.

fluminaque antiquos subterlabentia muros [3].

The vigorous race of France's warriors is crowned, as Italy's is by Augustus Cæsar, by Henry, whose conquering arms have already been seen in distant lands [4]. As Virgil's eulogy closes with greetings to Italy, so Ronsard's poem :

Je te saluë, ô terre plantureuse,
Heureuse en peuple, et en Princes heureuse.
Moy ton Poëte, ayant premier osé
Avoir ton los en rime composé,
Je te supply, qu'à gré te soit ma lyre.

Salve, magna parens frugum, Saturnia tellus,
magna virum : tibi res antiquæ laudis et artis
ingredior, sanctos ausus recludere fontis,
Ascræumque cano Romana per oppida carmen [5].

Thus pratically all of the Latin eulogy is to be found in the *Hymne*. The ideas are not always expressed in the same sequence, but they are practically always expressed in the

1. Lau., VI, 84 ; *Geor.*, II, 174.
2. Lau., VI, 84 ; *Geor.*, I, 145-146.
3. Lau., VI, 84 ; *Geor.*, II, 157.
4. Lau., VI, 84-85 ; *Geor.*, II, 167-172.
5. Lau., VI, 85 ; *Geor.*, II, 173-176.

same form. In addition, there are, in the lines not based directly on the eulogy, frequent allusions to other parts of Virgil.

With the exception of the *Avant-entrée du Roi tres chrestien à Paris, l'an* 1549 (1549) the other five poems published before 1550 have scarcely a trace of Virgil [1]. In the *Avant-entrée* there are several reminiscences, — the return to earth of the virgin Astrée, who had abandoned it ; the mention of Carthage as the seat of Juno [2] ; and the lines :

> Et dedans toi (Paris) les estrangers viendront
> Baiser son temple et leurs veus lui rendront.
> A sa (du Roi) venue il semble que la terre
> Tous ses tresors de son ventre deserre,
> Et que le Ciel ardentement admire
> Leurs grands beautés, où d'en haut il se mire
> Enamouré, et courbe tout expres
> Ses larges yeux pour les voir de plus pres.
> Telle saison le vieîl age eprouva
> Quant le Chaos demellé se trouva,
> Et de son poix la terre balancée
> Fut des longs doits de Neptune embrassée,
> Lors que le Ciel se voutant d'un grand tour
> Emmentela le monde tout autour.
> Ja du Soleil la tiede lampe alume
> Un autre jour plus beau que de coustume.
> Ja les forests ont pris leurs robes neuves... [3]

While the first four books of the odes, published in 1550, are primarily imitations of Pindar and Horace, Virgil has an important place in them. The first strophe of the *Ode à la Roine* describing the fury of a priestess possessed by her god is in part inspired by the description of the Sibyl in the

1. A stanza in the *Ode à Peletier* (1547) mentioning the fragrance of Indian ivory and Sabean flowers (Lau., VI, 72) may be traced to *Geor.*, I, 56-57 ; or II, 116-117. The beginning of the *Fantaisie à sa Dame* (Lau., VI, 85) « Il estoit nuict,... » etc., reminds one of *Aen.*, IV, 522 ; or VIII, 26, and the vine and elm and ivy and branches combination in the *Epithalame* (1549) (Lau., II, 312) of *Ec.*, II, 70 ; IV, 19 ; or V, 32.

2. Lau., VI, 74, 75 ; *Ec.*, IV, 6 ; *Geor.*, II, 474 ; *Aen.*, I, 15.

3. Lau., VI, 75 ; *Ec.*, V, 74, 80 ; *Geor.*, I, 42 ; *Ec.*, IV, 50-52 ; VI, 31-40 ; III, 56, 57.

Æneid, especially such expressions as « estomac... pantois » (« pectus anhelum ») and « fuyez peuple » (« procul o, procul este, profani ») [1]. The *Avant-venue du Printemps* is borrowed largely from the descriptions of spring in the *Georgics*. The constellation of the Bull is invoked as the initiator of the new season ; and the nymphs of the waters are begged to break their icy bonds and, raising their heads above the water, to glide down the streams in order that the season may be joyful at its victory over stormy winter [2]. The tender plants dare to show their green leaves ; [3]

Jupiter d'amour s'enflame,
Et dans le sein de sa femme
Tout germeux se va lançant,
Et meslant sa force en elle,
De sa rosée eternelle
Va son ventre ensemençant :
Si qu'elle estant en gesine
Respand sa charge divine
Sur la terre, à celle fin
Que la terre mesme enfante,
De peur que ce Tout ne sente
En ses membres quelque fin.

tum pater omnipotens fecundis imbribus Æther
coniugis in gremium lætæ descendit et omnis
magnus alit magno commixtus corpore fetus.
avia tum resonant avibus virgulta canoris
et Venerem certis repetunt armenta diebus ;
parturit almus ager Zephyrique tepentibus auris
laxant arva sinus [4] ;

Love awakens all nature posing his darts from his ear-tip [5], and

Du grande air la bande ailee
De l'eau la troupe escaillee

1. Lau., II, 93 ; *Aen.*, VI, 45-51, 77-80, 255-259.
2. Lau., II, 171, 172 ; *Geor.*, I, 217, 43-44 ; IV, 352 ; II, 332-334.
3. Lau., VII, 243 ; *Geor.*, II, 335.
4. Lau., II, 172 ; *Geor.*, II, 325-331. The wording of the original Ronsard text imitates Virgil a little more closely.
5. Lau., II, 172 ; *Aen.*, IX, 417.

Contrainte du dard veinqueur,
Ny dans l'eau ny par les nues
N'esteint les flames congneues
De tous ceux qui ont un cœur.

Omne adeo genus in terris hominumque ferarumque,
et genus æquoreum, pecudes pictæque volucres,
in furias ignemque ruunt ; amor omnibus idem [1].

Ships, « laschant aux voiles les brides » [2], start on long journeys.

Du Printemps la saison belle,
Quand la terre estoit nouvelle,
L'an paisible conduisoit :
Du soleil qui nous esclaire
La lampe eternelle et claire
Tiede par tout reluisoit [3].

But the jealoux gods did not permit the spring to be eternal ; instead they caused it to give place to summer and winter. Wars arose, trees were hollowed to make ships, poison was mixed in wine, — everywhere ills appeared [4]. From this analysis it is apparent that there is scarcely an idea in the *Avant-venue* which does not have its counterpart in Virgil.

In the *Consolation à la Royne de Navarre* on the death of her nephew, the Duke of Orleans, which poem is an imitation of Horace's ode to Virgil on the death of Varus, there is a passage of twenty lines imitated from the apotheoses of Daphnis and Cæsar [5], but the tone is different, being for one thing more Christian. It is really a contamination of Virgil's ideas rather than a pure imitation.

The *Ode à Guillaume des-Autels* in praise of Vendomois,

1. Lau., II, 173 ; *Geor.*, III, 242-244.
2. Lau., II, 173 ; *Aen.*, VI, 1.
3. Lau., II, 173 ; *Geor.*, II, 336-342.
4. Lau., II, 173-174 ; *Geor.*, I, 125-146 ; II, 537-539. Several ancient authors besides Virgil described the evils which followed the golden age, but it is likely that Ronsard had Virgil in mind here since the preceding lines are imitated from him.
5. Lau., II, 188 ; *Ec.*, V, 20, 57, 80 ; *Geor.*, I, 24-42.

primarily Horatian in inspiration, has a number of Virgilian touches. « Mincius » might be substituted for « Loir » in one stanza :

> Le Loir tard à la fuite
> En soy s'esbanoyant,
> D'eau lentement conduite
> Tes champs va tournoyant : [1]

the beginning of the eulogy of Italy and the flight of Justice from earth are recalled in others :

> L'Inde pourtant ne pense
> Te veincre, car les Dieux
> D'une autre recompense
> Te fortunent bien mieux.
> La justice grand 'erre
> S'enfuyant d'ici bas,
> Imprima sur ta terre
> Le dernier de ses pas :
> Et s'encore à ceste heure
> De l'antique saison
> Quelque vertu demeure
> Tu es bien sa maison [2].

The theme of the ode against the sorceress Denise may be taken from Horace's epodes against Canidia, but there are Virgilian ideas and expressions in nine out of fifteen stanzas. The « Terre mere » (« Terra parens »)... « bruslez du feu des Cieux » (« ira inritata deorum ») brought forth the sorceress, a huge monster (laschant... « à peine » — « ingens »), to spite the gods [3]. This creature like the « novercæ » knows the season when the « virus » of mares (« Les fleurs des femmes » is best for loves philtres, and gathers herbs on lonely nights with « une serpe d'airain » (« falcibus... ænis ») [4]. Like Moeris

1. Lau., II, 205-206 ; *Geor.*, III, 14. The passages of the poem imitated from Horace are inspired by *Carmina*, I, XVII, 13 ff. ; XXXI, 6-8 ; II, III end, VI end.
2. Lau., II, 206 ; *Geor.*, II, 138 ; 473-474.
3. Lau., II, 207 ; *Aen.*, IV, 178-181.
4. Lau., II, 208 ; *Geor.*, III, 281-282 ; *Aen.*, IV, 513.

she can change herself into a wild animal or call spirits from their sepulchres :

> Voilant ton execrable teste
> De la peau d'une estrange beste...
> Et par l'horreur des cimetaires...
> Au son des vers que tu murmures
> Les corps des morts tu des-emmures
> De leurs tombeaux reclus [1].

At the coming of the sorceress, in fright

> Les fleuves contremont recullent,
> Et les fiers loups par bandes hullent
> Dedans l'obscur des bois [2].

She can enchant the moon, and with her evil eye bewitches the flocks in the fields [3]. In horror at her deeds, like Priam at Pyrrhus, the poet prays for her death,

> Dieux ! si là haut pitié demeure,...
> Di, si qua est cælo pietas,... [4]

The ode entitled *Peintures d'un Paysage* might well be called *Peintures de Virgile,* for it is composed almost entirely of scenes imitated from Virgil. The first picture, of four stanzas, is that of the Cyclops at work under Mt. Ætna. The following part of it is a free translation of passages in the *Æneid* and *Georgics* :

> Où toute l'engence enfrongnée
> Des Cyclopes laborieux,
> Est à la forge embesongnée,
> Qui d'un effort industrieux
> Haste un tonnerre, armeure de la dextre
> Du plus grand fils que Saturne ait fait naistre.

1. Lau., II, 208 ; *Ec.*, VIII, 97-98.
2. Lau., II, 208 ; *Aen.*, VIII, 240 ; *Geor.*, I, 486. This is the original text as found in the critical edition of the *Société des textes français modernes* vol. I, 240.
3. Lau., II, 209 ; *Ec.*, VIII, 69 ; III, 103.
4. Lau., II, 209 ; *Æn.*, II, 536.

Trois, sur l'enclume gemissante
D'ordre egal le vont martelant :
Et d'une tenaille pinçante
Tournent l'ouvrage estincelant.
Vous les diriez qu'ils ahanent et suent,
Tant leurs marteaux dessus l'enclume ruent.

En trois rayons de pluye torte
Tout le tonnerre est finissant,
En trois de vent qui le supporte,
Et en trois de feu rougissant :
Ores de peur, ores de bruit, et ore
D'ire et d'esclair on le polit et dore.

. . . . . .

Le metal coule, et dedans la fournaise
Comme un estang se respand en la braise.

Ferrum exercebant vasto Cyclopes in antro,...
his informatum manibus iam parte polita
fulmen erat, toto genitor quæ plurima cælo
deicit in terras, pars imperfecta manebat.

... lentis Cyclopes fulmina massis
cum properant, alii taurinis follibus auras
accipiunt redduntque, alii stridentia tinguntæra lacu ; gemit impositis incudibus Ætna ;
illi inter sese magna vi bracchia tollunt
in numerum, versantque tenaci forcipe ferrum ;

tris imbris torti radios, tris nubis aquosæ
addiderant, rutili tris ignis et alitis Austri.
fulgores nunc terrificos sonitumque metumque
miscebant operi flammisque sequacibus iras.

... fluit æs rivis aurique metallum
volnificusque chalybs vasta fornace liquescit [1].

The few remaining lines of the description are a development of the theme rather than imitation.

1. Lau., VI, 104-105. The first stanza comes from *Æn.*, VIII, 424, 426-428, the second from *Geor.*, IV, 170-175, the third from *Æn.*, VIII, 429-432 and the last two lines from ll. 445-446 of the same book. The Latin passages are quoted in this order.

The second picture is that of a sea storm and has many elements in common with the storms of the *Æneid* :

Parmy les nues
Enflées d'un vague ondoyant,

turbidus imber aqua densisque nigerrimus Austris [1],

Le feu se suit, et saccageant l'air gronde
Faisant trembler les fondements du monde.

Intonuere poli, et crebris micat ignibus æther,...
tonitruque tremescunt
ardua terrarum [2].

Un Pilote cale à grand peine
Sa voile trop serve du vent :

colligere arma iubet [3].

... les flotz irez baignent
De monts bossus les cordes qui se plaignent.

insequitur cumulo præruptus aquæ mons...
insequitur... stridorque rudentum [4].

Les longs traits des flames grand erre,
En forme de lances errans,

ignea rima micans percurrit lumine nimbos [5].

This picture is, therefore, not an imitation of a single passage, but a series of reminiscences.

Next to the storm Juno is painted cajoling Jupiter to love her again just as Venus rewins Vulcan in the *Æneid* [6]. Around her are the Loves powerful over all creatures, — fish, birds, beasts, and men, — even to causing the death of lovers like Leander who must swim across the sea to their sweethearts :

1. Lau., VI, 105 ; *Æn.*, V, 696.
2. Lau., VI, 105 ; *Æn.*, I, 90 ; V, 694-695.
3. Lau., VI, 105 ; *Æn.*, V, 15.
4. Lau., VI, 105 ; *Æn.*, I, 105, 87.
5. Lau., VI, 105 ; *Æn.*, VIII, 392.
6. Lau., VI, 106 ; *Æn.*, VIII, 387 ff.

Leandre proye à la mer inhumaine,
Pendu aux flots nouë où l'amour le meine.

... abruptis turbata procellis
nocte natat cæca serus freta [1].

Jupiter, as the Heavens in the *Georgics*,

Baise sa femme, et sur l'heure fait naistre
Le beau Printemps saison du premier estre [2].

A final reminiscence is in the description of the Ocean

Où les dauphins aux doz courbez y nouent
Et sautelans à mille bonds se jouënt.

vasti... gens umida ponti
exsultans rorem late dispergit amarum [3].

In the *Ode à René Macé* there is the expression of humble regret that the poet has not been able to sing an epic for Macé, but also of hope that even simple verses may add a little to Macé's glory. So in the sixth *Eclogue* Virgil addresses a lowly lay to Varus since he cannot sing of kings and battles [4]. The last two stanzas are imitated from the *Georgics* :

Ils (mes vers) chanteront à noz neveux
Comme tu allas aux montagnes
D'Helicon, voir les Sœurs compagnes
Et Apollon aux beaux cheveux :
Et comme la charmante vois
De tes douces et braves rimes
Les força de quiter leurs cimes
Pour habiter le Vandomois.

primus ego in patriam mecum, modo vita supersit,
Aonio rediens deducam vertice Musas ;
primus Idumæas referam tibi, Mantua palmas [5].

1. Lau., VI, 106 ; *Geor.*, III, 242-243, 259-263.
2. Lau., VI, 106 ; *Geor.*, II, 326-327.
3. Lau., VI, 106 ; *Geor.*, IV, 430-431.
4. Lau., VI, 108 ; *Ec.*, VI, 3-10.
5. Lau., VI, 108 ; *Geor.*, III, 10-12.

The *Ode à Charles de Pisseleu* on the various pursuits of mankind mentions some of the same characters that are set in contrast to the laborious farmer in the *Georgics*. The laborious farmer himself has a stanza devoted to him :

> L'un esloigné des foudres de la guerre
> Veut par les champs son âge consumer
> A bien poitrir les mottes de sa terre
> Pour de Cerés les presens y semer ; [1]

The warrior, who « ardant aime les armes » (« ruuntque in ferrum ») ; the sailor who in Ronsard is also the greedy seeker of gold ; the public speaker ; the popular statesman :

> L'autre plus sain ne met l'esprit, sinon
> Au bien public, aux choses d'importance,
> Cherchant par peine un perdurable nom.
>
> ... hunc plausus hiantem
> per cuneos geminatus enim plebisque patrumque
> corripuit...

the courtier :

> L'un suit la Court et les faveurs ensemble
>
> penetrant aulas et limina regum...

and the exile, who by Ronsard is called the pilgrim, are found in both authors [2].

Another ode about one of the seasons, the *Ode de l'Esté*, has its origin in the *Georgics*, although it is so cleverly arranged and filled with incidents gained in part from observations in Vendomois, that it cannot be called a paraphrase of Virgil [3]. In the two opening stanzas describing the intense heat there are parallels for practically every idea in passages of the *Georgics :*

1. Lau., II, 287 ; *Geor.*, II, 513-518.
2. All of these quotations from Ronsard are in Lau., II, 287 and those from Virgil in *Geor.*, II, 503-512.
3. Laumonier in his *Ronsard poète lyrique*, pp. 439-440 discusses the originality of Ronsard in this poem, but the numerous allusions to Virgil make it impossible to deny its primary inspiration to the Latin poet. If it is not a translation or paraphrase, it is certainly an imitation

A Desja les grands chaleurs s'esmeuvent,
B Et taris les fleuves ne peuvent
Leurs peuples escaillez couvrir :
C Ja voit on la plaine alterée
Par la grande torche etherée
De soif se lascher et s'ouvrir.
D L'estincelante Canicule,
Qui ard, qui cuist, qui boust, qui brule,
L'ardeur nous lance de là haut,
E Et le Soleil qui se promeine
F Par le bras du Cancre, rameine
Tels jours recuits d'extreme chaud.

D iam rapidus torrens sitientis Sirius Indos
AE ardebat cælo, et medium sol igneus orbem
B hauserat ; ardebant herbæ, et cava flumina siccis
faucibus ad limum radii tapefacta coquebant,...
CD ubi hiulca siti findit Canis æstifer arva...
F ... iam bracchia contrahit ardens Scorpio [1].

In the noon heat the farmers are cutting Ceres' grain, or as Virgil says :

rubicunda Ceres medio succiditur æstu [2].

while their wives prepare to bring them refreshing food :

Ce-pendant leurs femmes sont prestes
D'asseurer au haut de leurs testes
Des plats de bois, et des baris,
Et filant, marchent par la plaine
Pour aller soulager la peine
De leurs laborieux maris.

Thestylis et rapido fessis messoribus æstu
alia serpullumque herbas contundit olentis [3].

Then the early morning activities of the shepherd are taken up :

1. Lau., II, 272 ; *Geor.*, IV, 425-428 ; II, 353 ; I, 34-35. The capital letters indicate the order of the ideas. A change of the constellation from Scorpio to Cancer is to be noted.
2. Lau., II, 272 ; *Geor.*, I, 297.
3. Lau., II, 272 ; *Ec.*, II, 10, 11.

Si tost ne s'eveille l'Aurore,
Que le pasteur ne soit encore
Plustost levé qu'elle, et alors
Au son de la corne resveille
Son troupeau qui encor sommeille
Dessus la fraische herbe dehors.

Luciferi primo cum sidere frigida rura
carpamus, dum mane novum, dum gramina canent,
et ros in tenera pecori gratissimus herba [1].

and are followed by a description of the flocks in the meadows and :

Par les bois, par les rives vertes ,

currentem ilignis... canalibus undam,... [2]

where the « troupeaux lascifs » (« lasciva capella ») [3] gambol.

Mais quand en sa distance egale
Est le Soleil et la Cigale
Espand l'enrouë de sa voix,
Et que nul Zephyre n'haleine
Tant soit peu les fleurs en la plaine,
Ne la teste ombreuse des bois :

At... raucis...
sole sub ardenti resonant arbusta cicadis...
inde ubi quarta sitim cæli collegerit hora
et cantu querulæ rumpent arbusta cicadæ [4],

Adonc le pasteur entrelace
Ses paniers de torce pelace,...

Quin tu aliquid...
viminibus mollique paras detexere iunco ?...
dum sedet et gracili fiscellam texit hibisco [5].

Or like a fish the shepherd swims

1. Lau., II, 273 ; *Geor.*, III, 324-326.
2. Lau., II, 273 ; *Geor.*, III, 330.
3. Lau., II, 273 ; *Ec.*, II, 64.
4. Lau., II, 273 ; *Ec.*, II, 12-13 ; *Geor.*, III, 327-328.
5. Lau., II. 273 ; *Ec.*, II, 71-72 ; X, 71.

Et avec les ondes se joue [1].

In the hot summer it was, that the Virgin left the earth to become a constellation in the heavens [2]. At this season the bulls under the oak trees languish :

Au piteux cri continuel
De la genice qui lamente
L'ingrate amour dont la tourmente
Par les bois son toreau cruel [3].

All day the shepherd, like Corydon, sings in order to « soulager son mal » [4], and then in taking care of the flock he follows the actions of the shepherd in the third *Georgics :*

Et lors de toutes parts r'assemble
Sa troupe vagabonde ensemble,
Et la convoye aux douces eaux,
Qui sobre en les beuvant ne touche
Sans plus que du haut de la bouche
Le premier front des pleins ruisseaux.
Puis au son des douces musettes
Marchent les troupes camusettes
Pour aller trouver le sejour,
Où les aspres chaleurs deçoivent
Par un dormir qu'elles reçoivent
Lentement jusqu'au poinct du jour [5].

So ends the *Ode* of Summer, which, although it is not an imitation of a continuous passage of Virgil, is nevertheless due to Virgilian inspiration.

The long ode on *La Defloration de Lede* contains a stanza wherein the poet laments his sad love in a manner similar to Orpheus' in the *Georgics* [6]. The flight of Jupiter to earth

1. Lau., II, 273 ; *Geor.*, IV, 430-431 where the fish are described in the heat of day. Cf. p. 38, note 3.
2. Lau., II, 273-274 ; *Geor.*, I, 33 ; II, 473-474.
3. Lau., II, 274 ; *Geor.*, III, 212-217 ; II, 470.
4. Lau., II, 274 ; *Ec.*, II, 67-68.
5. Lau., II, 274 ; *Geor.*, III, 329-330, 335-338. For « troupes camusettes », cf. *Ec.*, X, 7.
6. Lau., II, 290 2nd stanza, *Geor.*, IV, 463-465, 506-509.

recalls that of Mercury [1], and the comparison of the swan to the eagle seizing a snake which gleams in its new skin has also its parallel in the *Æneid* [2]. Other lines in the poem such as those about Leda's gathering flowers and about the paintings on her basket and comparisons like « plus blanc que le laict » are in the eclogue style [3]. In an invective *Contre un qui lui deroba son Horace* a madness like Pentheus' and a fury pursuing him like Orestes, a combination found in the *Æneid*, are invoked upon the culprit [4].

When Ronsard was planning to go to Italy, he wrote an *Ode au pais de Vendomois*, wherein he naturally speaks of parts of Italy that he expected to see. A number of these places were made famous by Virgil, and in Ronsard are described in Virgil's style. Italy itself is called

> ... le pays enclos
> De deux mers, et qui serre
> De Saturne les os [5].

Virgil's Mincius will be seen :

> Je voirray le grand Mince,
> Le Mince tant cognu,
> Et des fleuves le prince
> Eridan le cornu : ...
> Et la course erratique
> D'Arethuse, dont l'eau
> Fuyant les bras d'Alphée
> Se desrobe à nos yeux [6].

and Ætna, the trophy of the gods, and Rome, mistress of the world [7]. The movement and some of the ideas (freedom from fear of wars, senates, and kings) of the last three stanzas are also borrowed from Virgil [8].

1. Lau., II, 291 last stanza and 292 last four lines of first stanza ; *Æn.*, I, 300 ; IV, 245-257.
2. Lau., II, 292 first stanza ; *Æn.*, XI, 751 ; II, 473.
3. Lau., II, 292, 294, 291 ; *Ec.*, II, 46-48 ; III, 36 ff. ; *Æn.*, VIII, 660.
4. Lau., VI, 123 ; *Æn.*, IV, 469-473.
5. Lau., II, 312 ; *Geor.*, II, 158, 173.
6. Lau., II, 313 ; *Geor.*, III, 14-15 ; I, 482 ; IV, 371 ; *Æn.*, III, 694-696.
7. Lau., II, 313-314 ; *Æn.*, III, 579 ; VI, 781.
8. Lau., II, 314-315 ; *Geor.*, II, 490-498.

In the latter part of the ode *De l'election de son sepulchre,* which is a sort of continuation of the ode in praise of Vendomois [1], there are a number of Virgilian reminiscences, — the envy of those seeking court honors, the magic art and love potions of lovers, the annual worship of a deity by shepherds, milk offerings, and the Elysian fields, where kings are solicited by the same cares as they were on earth, but live peacefully together [2]. At the beginning of the poem the forests and caves are addressed like the trees in the *Eclogues* [3].

Many of the stanzas of the so-called Ovidian *Ravissement de Cephale* are borrowed from Virgil. The poem opens with the arousing of the sea nymphs by one of their number to begin work on a cloak for the daughter of Neptune. In the *Georgics* Cyrene and her sisters are busily engaged in spinning when they are aroused by the cries of Aristæus [4]. On the cloak the nymphs embroider a Virgilian seastorm :

Au milieu d'elle (la mer) un orage
Mouvoit ses flots d'ire pleins :
Palles du futur naufrage
Les mariniers estoient peints.
Desarmée est leur navire
Du haut jusqu'au fondement,
Cà et là le vent la vire
Serve à son commandement :
Le ciel foudroye, et les flames
Tombent d'un vol escarté,
Et ce qui reste des rames
Vont lechant de leur clarté.
La mer pleine d'inconstance
Jusqu'au ciel arme son eau,
Et toute despite tance
Les flancs du veincu bateau,
D'une soye et noire et perse

1. See p. 34, notes 1, 2.

2. Lau., II, 316-8th and 9th stanzas, 317 5th, 6th and last stanzas, 318 last stanza and VII, 277 ; *Geor.*, II, 499 ; *Geor.*, III, 282 ; *Ec.*, V, 79-80, 67 ; *Æn.*, VI, 638-641, 651-655.

3. Lau., II, 318 ; *Ec.*, V, 21.

4. Lau., II, 329 ; *Geor.*, IV, 333-344.

Cent nües entrelassoient,
Qui d'une longue traverse
Tout le serein effaçoient :
Si que la pluye et la gresle,
Les vents et les tourbillons
Se menacent pesle mesle
Sur les humides sillons :
Les rempars des eaux bruyantes
Sembloyent estre trop lavez
Des tempestes aboyantes
Autour de leurs pieds cavez.
Neptune y fut peint luy-mesme
Brodé d'or, qui du danger
Tirant le marinier blesme,
L'eau en l'eau faisoit ranger :
Les troupes de la mere grande
Sont leur Prince environnans,
Palemon, Glauque, et la bande
Des Tritons bien resonnans.
Luy, les brides abandonne
A son char, si qu'en glissant
Sur la mer, ses loix il donne
Au flot luy obeyssant :
Et se jouant dessus l'onde
Se mònstre seul gouverneur
Et Roy de l'humide monde
Qui s'encline à son honneur [1].

These lines correspond to *Æn.*, I, 87, 91, 92, the fear and imminent death of the sailors ; *Æn.*, I, 104, 90, 119, the breaking of the oars and the thunder and lightning ; *Æn.*, I, 84 ; V, 693-694, 696 ; IV., 161 ; I, 129, 118, the high waves, black clouds, rains winds, etc. ; *Æn.*, I, 124, 142-147, 154-156, Neptune and his companions quieting the waves.

After this description, one of the nymphs, like Clymene in the *Georgics* [2] begins a story, — the story of Cephalus and Aurora, in which narration Dido's love affair with Æneas is not forgotten. Aurora is smitten with love for Cephalus, whom she sees while he is gathering the last breath from the

1. Lau., II, 330-331. The paragraph following the quotation contains the Virgilian citations referred to in the conclusion.
2. Lau., II, 331 ; *Geor.*, IV, 345.

lips of his dying sweetheart (as Anna from the dying Dido) [1]. The mere sight of Cephalus enflames Aurora :

Ses mouelles sont ja pleines
D'un appetit desreigle
Et nourrist au fond des veines
Un feu d'amour aveugle.

... est mollis flamma medullas
interea et tacitum vivit sub pectore volnus...
volnus alit venis et cæco carpitur igni [2].

She begins to forget Tithon, as Dido did Sychæus, and the image of the new lover takes his place :

Cephale qui luy retourne
En l'ame pour l'offenser,
Au plus haut sommet sejourne
De son malade penser,
Et dedans l'ame blessée
La fièvre luy entretient
Ores chaude ores glacée.
Selon que l'acces la tient.

Multa viri virtus animo multusque recursat
gentis honos ; hærent infixi pectore voltus
verbaque, nec placidam membris dat cura quietem [3].

At night she cannot sleep : she mourns for the absent lover, whom she hears in spite of his absence :

Si tost par la nuict venuë
Les cieux se sont obscurcis,
Qu'elle couche à terre nuë
Sans abaisser les sourcis :
Car l'amour qui l'éguillonne,
Ne souffre que le dormir
En proye à ses yeux se donne :
Elle ne fait que gemir.
Et bien que de loin absente
De l'absent Cephale soit

1. Lau., II, 333 ; *Æn.*, IV., 684.
2. Lau., II, 333 ; *Æn.*, IV, 66-67, 2.
3. Lau., II, 333-334 : *Æn.*, IV, 3-5.

Comme s'elle estoit presente,
En son esprit l'apperçoit :

... lumenque obscura vicissim
luna premit suadentque cadentia sidera somnos,
sola domo mæret vacua stratisque relictis
incubat illum absens absentem auditque vedetque [1],

Her wavering mind (dubiæ mentis) [2] knows not what is best to be done :

Elle fuit eschevelée
Portant bas le front et l'œil,
Et par bois et par valée
Lasche la bride à son dueil.

uritur infelix Dido totaque vagatur
urbe furens,... fuga silvas saltusque peragrat [3].

She attempts to master her passion with herbs and also consults augurers in her search for relief :

... en béant regarde
Le fond des gesiers ouvers,
Pour voir si en quelque sorte
Pourra tromper sa douleur :
Mais nulle herbe, tant soit forte,
N'a sceu rompre son malheur :

... inhians spirantia consulit exta.
heu vatum ignaræ mentes ! quid vota furentem [4]

Finally

L'eshontée maladie
La vierge tant pressa là,
Qu'à la fin toute hardie
A Cephale ainsi parla :

improbe Amor, quid non mortalia pictora cogis ?
ire iterum in lacrimas, iterum temptare precando [5].

1. Lau., II, 334 ; *Æn.*, IV, 80-83.
2. Lau., II, 334 ; *Æn.*, IV, 55.
3. Lau., II, 334 ; *Æn.*, IV., 68-69, 72.
4. Lau., II, 335 ; *Æn.*, IV., 64, 65.
5. Lau., II, 335 ; *Æn.*, IV, 412-413.

But, like Æneas, he scorns her advances and flees from her as does the shade of Dido from Æneas :

Luy desdaignant sa priere
Fuit la suppliante voix
Et tout despit en arriere
S'escarta dedans le bois.

... corripuit sese atque inimica refugit
in nemus umbriferum [1].

In the end she seizes him in spite of his resistance

... comme un aigle qui serre
Un liévre en ses pieds donté,
En luy faisant perdre terre,
Par force au ciel l'a monté.

qualis ubi... leporem...
sustulit alta petens pedibus Iovis armiger uncis [2],

Thus it is apparent that the first two thirds of this poem of Ronsard are clearly Virgilian, although the rest of it is not.

1. Lau., II, 335 ; *Æn.*, VI, 472-473.
2. Lau., II, 336 ; *Æn.*, IX, 563-564.

II

ODES PUBLISHED AFTER 1550

In 1551 was published the *Tombeau de Marguerite de Valois, Royne de Navarre,* which contained several poems by Ronsard. Among these, the *Hymne Triomphal d'elle-mesme* has a long passage imitated from the *Æneid*. Christ sends a messenger to earth to do his bidding in the same way that Jupiter sends Mercury in the fourth book of the *Æneid :*

Et lors l'ange il appella
Qui par l'air vistement vole,...
« Poste, dit-il, marche, fuy,
Huche les vents et les suy,
Laisse ramer tes aisselles
Et glisse dessus tes ailes,...
Là de ta parole endors
Ceste guerriere et le voile
De son victorieux corps
Transforme au ciel en estoile : »

« Afterwards », he continues, « allow its image to roll through the air order in that it fall on earth and scorning the tomb

Vole en France sans repos
Par la bouche de maint homme [1]. »

In the *Æneid* Jupiter calls Mercury to him and orders him to take his commands to Æneas :

1. Lau., II, 398-399.

tum sic Mercurium adloquitur ac talia mandat
« vade age, nate, voca Zephyros et labere pinnis ! » [1]

The ideas of transformation into a star and of flitting on the lips of men are found in the *Georgics* [2]. The description of the angel's flight to earth is very similar to that of Mercury's :

L'Ange adonques s'est lié,
A Pour mieux haster sa carriere,
A l'un et à l'autre pié
L'une et l'autre talonniere,
B Dont il est porté souvent
Egal aux souspirs du vent,
C Soit sus la terre, ou sus l'onde,
Quand sa roideur vagabonde
L'avalle outre l'air bien loing :
Puis sa perruque divine
Coifa d'une capeline,
D Prenant sa verge en son poing.
E De celle il est défermant
L'œil de l'homme qui sommeille :
F De celle il est endormant
Les yeux de l'homme qui veille :
G De celle en l'air soustenu,
Nagea tant qu'il fust venu
Se percher sus la montagne
Qui fend la France et l'Espagne :
H Mont que l'orage cruel
Bat tousjours d'une tempeste,
Tousjours en-glaçant sa teste
D'un frimas perpétuel.
I De là se laissant pancher
A corps elancé, grand 'erre
Fondoit en bas pour trancher
Le vent qui raze la terre,
Deçà et delà vagant,
A basses rames vogant
Ores coup sur coup mobiles,
Ores coyes et tranquilles,
J En oiseau qui vole bas,
Et l'aile au vent ne desplie

1. *Æn.*, IV, 222-223.
2. *Geor.*, I, 32 ; III, 9.

Quand pres des eaux il espie
Le hazard de ses appas.
K Ainsi le pront messager
Volant d'une aile subite
Glissa bassement leger... [1]

... ille patris magni parere parabat
A imperio, et primum pedibus talaria nectit
C aurea, quæ sublimem alis sive æquora supra
CB seu terram rapido pariter cum flamine portant.
D tum virgam capit, hac animas ille evocat Orco
pallentis, alias sub Tartara tristia mittit,
EF dat somnos adimitque et lumina morte resignat.
G illa fretus agit ventos et turbida tranat
nubila, iamque volans apicem et latera ardua cernit
Atlantis duri, cælum qui vertice fulcit,
H Atlantis, cinctum adsidue cui nubibus atris
piniferum caput et vento pulsatur et imbri ;
nix umeros infusa tegit, tum flumina mento
præcipitant senis, et glacie riget horrida barba.
I hic primum paribus nitens Cyllenius alis
constitit ; hinc toto præceps se corpore ad undas
J misit avi similis, quæ circum litora, circum
piscosos scopulos humilis volat æquora iuxta.
K haud aliter terras inter cælumque volabat
litus harenosum ad Libyæ, ventosque secabat [2].

There are several other epic touches in the poem, — the comparison of l'Esprit to a streak of lightning [3], the combination of waves and fields of grain in a double comparison [4], the comparison of the battering and crashing of la Chair to the fall of a mass of rocks down a mountain [5], and the gazing of Christ at the battle from a cloud [6]. As on Æneas' shield the brow of Augustus gleams with his father's star, so on Marguerite may be seen her brother's star [7]. Finally the apotheosis of Daphnis is remembered again :

1. Lau., II, 399-400.
2. *Æn.*, IV, 238-257.
3. Lau., II, 394 ; *Æn.*, VIII, 391.
4. Lau., II, 393 ; *Æn.*, VII, 718-720.
5. Lau., II, 397 ; *Æn.*, XII, 684.
6. Lau., II, 398 ; *Æn.*, XII, 792.
7. Lau., II, 401 ; *Æn.*, VIII, 680.

Là le droit chemin tenant
Tu es ô Princesse allée
Où sous tes pieds maintenant
Tu vois la terre avallée : [1]

Another poem of Ronsard's in Marguerite's *Tombeau* is likewise inspired in part by this same eclogue :

Comme les herbes fleuries
Sont les honneurs des prairies,
Et des prez les ruisselets,
De l'orme la vigne aimée,
Des bocages la ramée,
Des champs les bleds nouvelets :
Ainsi tu fus, ô Princesse
(Ainçois plutost ô Deesse)
Tu fus certes tout l'honneur
Des Princesses de nostre âge [2],

For such a princess, as for Daphnis, there should not be erected a showy sepulchre, but a flowery tomb in the meadows :

Vous pasteurs, que la Garonne
D'un demi-tour environne,
Au milieu de vos prez vers
Faites sa tumbe nouvelle,
Gravez un tableau sus elle
Du long cercle de vos vers : [3]

Like Daphnis, the princess was the fairest of the fair and should have a beautiful green tomb :

Tous les ans soit recouverte
De gazons sa tumbe verte,
Et qu'un ruisseau murmurant
Neuf fois resourbant ses ondes,
De neuf torses vagabondes
Aille sa tumbe emmurant [4].

1. Lau., II, 401-402 ; *Ec.*, V, 56-57.
2. Lau., II, 404-405 ; *Ec.*, V, 32-34.
3. Lau., II, 405 ; *Ec.*, V, 42-44.
4. Lau., II, 406 ; *Ec.*, V, 66, 40 ; *Æn.*, VI, 439.

On a neighboring cypress tree verses in her honor are to be cut [1], and yearly offerings are to be made to her :

Versez du miel et du lait :
Et pour annuel office,
Respandez en sacrifice
Le sang d'un blanc aignelet.
Faites encor à sa gloire...
Mille jeux et mille esbas... [2]

Several lines of an ode of 1553 are borrowed from lines of the first *Georgic* concerning the laws laid by Nature at the time of the establishment of the human race from stones :

Telles loix la sage Nature
Arresta dans ce monde, alors
Que Pyrrhe espandoit sus la terre
Nos ayeux conceus d'une pierre
S'amollissante en nouveaux corps.

Continuo has leges...
imposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem,
unde homines nati, durum gens [3].

Further incidents from the *Georgics* are Astrea's departure and the discovery by farmers of great piles of bones : If Prometheus had not formed mortal hearts of clay as he did

Certainement la vierge Astrée
N'eust point quitté nostre contrée,...
On n'eust point emmuré les villes
Pour crainte des guerres civiles
Ny des estranges legions,
Ny le coutre de Pharsalie
N'eust hurté tant d'os d'Italie,
Ny tant de vuides morions [4].

Several other lines may also allude to Virgil, — the storm and winds of the Ægean sea ; snow, ice, and fir trees on a

1. Lau., II, 407 ; *Ec.*, V, 13.
2. Lau., II, 407 ; *Ec.*, V, 67, 58.
3. Lau., II, 350 ; *Geor.*, I, 60-63.
4. Lau., II, 352 ; *Geor.*, II, 474 ; I, 489-497.

mountain spoken of as on the back of a man; the ice in streams; and the river by which no one can swear falsely [1].

Two strophes of the *Ode à Monsieur le Dauphin* (1555) come directly from the beginning of the third *Georgic :*

Que me vaudroit de chanter
Ces vieilles fables passees,
Qui ne servent qu'à tenter
L'esprit de vaines pensees ?
Qui est celuy qui n'a sçeu
De Pelops l'ardente flame,
Le traistre Œnomas deceu,
Et les nopces d'Hippodame ?
Ores je veux esprouver
Autre fable plus nouvelle
Que ces vieilles, pour trouver
Une autre gloire plus belle
Qui desja se donne à moy,
Si jusqu'aux pays estranges
Du fils aisné de mon Roy
Je veux pousser les loüanges.

cetera quæ vacuas tenuissent carmine mentes,
omnia iam volgata : quis aut Eurysthea durum
aut inlaudati nescit Busiridis aras ?
cui non dictus Hylas puer et Latonia Delos
Hippodameque umeroque Pelops insignis eburno,
acer equis ? temptanda via est, qua me quoque possim
tollere humo victorque virum volitare per ora [2].

In this poem, which sings the praises of several members of the royal family, the Arno river personified like the Tiber rises to speak to Jupiter :

Mais Arne qui l'entre-vit,
Poussant l'eau de son espaule,
Hors des flots la teste mit
Ceinte de joncs et de saules...
A tant le flueve plongea
Au plus creux de l'eau sa teste [3].

1. Lau., II, 350, 354 ; *Æn.*, XII, 365-367 ; IV, 248-250 ; *Geor.*, I, 43 ; *Æn.*, VI, 324.
2. Lau., II, 241 ; *Geor.*, III, 3-9.
3. Lau., II, 243-244 ; *Æn.*, VIII, 31-34 ; 66-67.

The prophetic tone in which the Dauphin is told of his brilliant destiny and of the realms which are to come into his power recalls Anchises' predictions, in *Æneid* VI, of the greatness of the Romans under the Cæsars :

> Ainsi qu'à Rome Cesar
> Triomphant d'une victoire,
> Hault t'assoiras dans un char
> Dessus un siege d'yvoire [1].

Like Augustus, the Dauphin will bring peace to his country after closing the temple of war :

> Puis ayant de toutes pars
> Fermé de cent chaisnes fortes
> De l'ouvert temple de Mars
> L'horrible acier de cent portes,
> Tu feras egal aux Dieux
> Ton regne, et par ta contrée
> Fleurir la Paix, et des cieux
> Revenir la belle Astrée.

> aspera tum positis mitescent sæcula bellis ;
> cana Fides et Vesta, Remo cum fratre Quirinus
> iura dabunt ; diræ ferro et compagibus artis
> claudentur Belli portæ ; Furor impius intus
> sæva sedens super arma et centum vinctus aënis
> post tergum nodis fremet horridus ore cruento [2].

Most of the races which, according to the *Ode à Monseigneur le Duc d'Orléans* (1555), Charles is to conquer are among those mentioned by Virgil in connection with the wars and conquests of the Romans :

> Ceux qui sont sous le resveil
> Du Soleil,
> Ceux qui habitent Niphate,
> Ceux qui vont d'un bœuf suant
> Remuant
> Les gras rivages d'Euphrate...
> Et tout ce peuple odorant
> Demeurant

1. Lau., II, 247.
2. Lau., II, 250 ; *Æn.*, I, 291-296 and also VI, 852 ; *Ec.*, IV, 6.

Aux sablons de la Sabee :
Ceux qui ont en bataillant
L'arc vaillant,
Quand ils sont tournez derriere,
Et ceux qui toutes saisons
Leurs maisons
Roulent sur une civiere
Ceux qui d'un acier mordant
Vont tondant
De Gange les doux rivages,
Et ceux qui hantent aupres
Les forests
Des vieux Arcades Sauvages :
Ceux qui vont en labourant
Déterrant
Tant d'oz és champs de Sigée,... [1]

There are several other reminiscences of Virgil in the same poem, — the comparison of the dead prince Charles to a flower beaten by the wind :

Comme on voit...
... un liz trop lavé
Agravé
D'une pluyeuse tempeste
Ou trop fort du chaud atteint
Perdre teint,
Et languir à basse teste : [2]

youth indicated by appearance of golden down on the prince's face :

A peine un pil blondelet
Nouvelet,
Autour de sa bouche tendre
A se frizer commencoit [3].

1. Lau., II, 255 ; for the Orient cf. *Geor.*, III, 30 ; *Æn.*, VI, 798 ; VIII, 705-706 ; the Niphates, *Geor.*, III, 30 ; the Sabaeans, *Geor.*, I, 57 ; II, 117 ; *Æn.*, VIII, 706 ; the Parthians, *Geor.*, III, 31, the Africans who carry their homes, *Geor.*, III, 344-345 ; the inhabitants of the Ganges, *Geor.*, III, 27 ; the Arcadians, *Æn.*, VIII, 159 and passim ; and those who dig up bones, *Geor.*, I, 497.
2. Lau., II, 251 ; *Æn.*, IX, 436-437.
3. Lau., II, 251 ; *Æn.*, X, 324.

and the picture of Charon :

Et le Nocher importun
Un chacun
Presse en sa nacelle courbe
Et sans honneur à la fois
Met les Rois
Pesle-mesle avec la troube [1].

The ode, *Magie ou Delivrance d'Amour* (1584) at times brings to mind the song of Alphesibœus in the eighth *Eclogue* and also Dido's sacrifices for love. The Lover who is offering the sacrifice must be loose girdled like Dido. She burns incense, pours out water, sets fire to a tree, and scatters salt. Finally she gathers all the presents of her former friend in order to destroy them [2]. The idea of the greater part of the *Ode à Diane de Poitiers* (1555) is inspired from a passage in *Æneid* VIII in which the god of the Tiber gives instructions to Æneas and tells him of the future greatness of his race. In Ronsard the Clain river speaks to one of the members of the house of Poitiers telling him where to go and mentioning his famous descendants [3].

1. Lau., II, 253 ; *Æn.*, VI, 315-316.
2. Lau., II, 457-459 ; *Æn.*, IV, 518 ; *Ec.*, VIII, 65, 64, 82. *Æn.*, IV, 512, 507-508.
3. Lau., VI, 238-239 ; *Æn.*, VIII, 30-66.

III

AMOURS, ELEGIES, BOCAGES, POEMES, DISCOURS, EPITAPHES, HYMNES, TRADUCTIONS EN VERS

Very few of the sonnets are inspired entirely by Virgil, although there are many reminiscences of him in them. A sonnet of 1552 in which Ronsard pictures himself as a Corydon alone in the woods recounting his love sorrows has a Virgilian picture of spring :

Or' que Jupin espoint de sa semence
Veut enfanter ses enfans bien-aimez,
Et que du chaud de ses reins allumez
L'humide sein de Junon ensemence :
Or' que la mer, or' que la vehemence
Des vents fait place aux grans vaisseaux armez,
Et que l'oiseau parmi les bois ramez,
Du Thracien les tançons recommence :
Or' que les prez et ore que les fleurs
De mille et mille et de mille couleurs
Peignent le sein de la terre si gaye,
Seul et pensif aux rochers plus segrets
D'un cœur muet je conte mes regrets,
Et par les bois je vay celant ma play [1].

Another sonnet of 1552 gives a picture of summer as described in the *Georgics :*

Non la chaleur de la terre qui fume
Aux jours d'Esté luy crevassant le front :

1. Lau., I, 78 ; *Geor.*, II, 325-328 ; *Æn.*, IV, 309-310 ; *Ec.*, III, 56-57 ; II, 4-5. For the Latin of the first Virgilian citation see p. 32.

Non l'Avant-chien, qui tarit jusqu'au fond
Les tiedes eaux, qu'ardant de soif il hume :
Non ce flambeau qui tout ce monde allume
D'un bluetter qui lentement se fond : [1]

The first quatrain of the sonnet

Je m'asseuroy qu'au changement des cieux,
Cet an nouveau romproit ma destinée,
Et que sa trace en serpent retournée
Adouciroit mon travail soucieux : (1552)

has two Virgilian concepts, — that of the year being ushered in by changes of the constellation and of the year turning back on itself [2]. The source of the quatrains of still another sonnet of 1552 is the end of the fourth *Georgic :*

J'alloy roulant ces larmes de mes yeux,
Or' plein de doute ore pleine d'esperance,
Lors que Henry loing des bornes de France
Vengeoit l'honneur de ses premiers ayeux :
Lors qu'il trenchoit d'un bras victorieux
Au bord du Rhin l'Espagnole vaillance,
Ja se traçant de l'aigu de sa lance
Un beau sentier pour s'en aller aux cieux.

Hæc... canebam
... Cæsar dum magnus ad altum
fulminat Euphraten bello victorque volentis
per populos dat iura viamque adfectat Olympo [3].

Dido's denunciation of Æneas, when he is about to desert her is recalled in this invective against Cupid :

Amour, quiconque ait dit que le ciel fut ton pere,
Et que la Cyprienne en ses flancs te porta,
Il trompa les humains, un Dieu ne t'enfanta :
Tu n'es pas fils du ciel, Venus n'est pas ta mere
Des champs Massyliens la plus cruelle Fere
Entre ses lionneaux dans un roc t'allaitta,...
Un si meschant que toy du ciel n'est point venu (1554) [4].

1. Lau., I, 59 ; *Geor.*, II, 353 ; IV, 425-428.
2. Lau., I, 90 ; *Geor.*, I, 217-218 ; II, 402.
3. Lau., I, 124 ; *Geor.*, IV, 559-562.
4. Lau., I, 143 ; *Æn.*, IV, 365-367, 379.

Luna, who, as is mentioned in Virgil, was enticed by the snowy fleece of Pan is addressed in a tercet of 1554 :

> Tu sçais, Lune, que peut l'amoureuse poison :
> Le Dieu Pan pour le prix d'une blanche toison
> Peut bien flechir ton cœur [1].

The beginning of the sonnet :

> Dieux, si au Ciel demeure la pitié
> En ma faveur que maintenant on jette
> Du feu vangeur la meurtriere sagette,
> Pour d'un mauvais punir la mauvaistié : (1552) [2]

is similar to the words of Priam denouncing Pyrrhus. Several of the sonnets addressed to the various kings eulogize them as Augustus Cæsar was eulogized by Virgil. The sonnet *au roy Henry III* (1578) gives a pretensious enumeration of the lands to be conquered by that monarch, after which conquest the Temple of War will be closed and Peace and Justice will reign [3]. The sonnet *au Roy François* (1560) has a like theme and closes with a translation of a line of the *Æneid :*

> Mais pardonne au veincu, et donte le rebelle.
> parcere subiectis et debellare superbos [4].

The sonnet *Audit S. de Beaumont* (1552) is inspired from the fourth *Eclogue :*

> Jeune Herculin, qui dés le ventre saint
> Fut destiné pour le commun service,
> Et qui naissant rompis la teste au vice
> Par ton beau nom dedans les Astres peint :
> Quand l'âge d'homme aura ton cœur atteint,
> S'il reste encor quelque trac de malice,
> Le monde adonc ployé sous ta police
> Le pourra voir totalement esteint.
> En ce-pendant crois enfant et prospere,
> Et sage, appren les hauts faits de ton pere,

1 Lau., I, 149 ; *Geor.*, III, 391-393.
2. Lau., I, 350 ; *Æn.*, II, 535-538.
3. Lau., II, 1 ; *Æn.*, VI, 792-805, 851-852 ; I, 294.
4. Lau., II, 8 ; *Æn.*, VI, 853.

Et ses vertus, et les honneurs des Rois.
Puis autre Hector tu courras à la guerre,
Autre Jason rameras pour conquerre
Non la Toison, mais les champs Navarrois.

iam nova progenies cælo demittitur alto.
tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,...
hinc ubi iam firmata virum te fecerit ætas,...
... si qua manent sceleris vestigia nostri,
inrita perpetua solvent formidine terras...
at simul heroum laudes et facta parentis
iam legere et quæ sit poteris cognoscere virtus...
alter erit Tiphys, et altera quæ vehat Argo
delectos heroas ; erunt etiam altera bella
atque iterum ad Troiam magnus mittetur Achilles [1].

The *Voyage de Tours* (1560), which describes with pastoral setting the trip made by Ronsard and Baïf to see their mistresses, has parallels for a number of passages of the *Eclogues*. Perrot sings to his mistress that he would like to live, unknown to the world, alone with her in the meadows, even as Gallus would give up his fame for simple pastoral life :

Puis sur le chaud du jour je veux en ton giron
Me coucher sous un chesne.

Mecum inter salices lenta sub vite iaceret [2].

Contenté seulement de t'aimer et te voir,
Je passerois mon âge,

... hic ipso tecum consumerer ævo [3].

Thoinet has a gift of wood-pigeons for his mistress, which, he says, Margot has been trying to win from him [4]. He has also gathered many flowers for her [5]. He consults a prophe-

1. Lau., II, 22 ; *Ec.*, IV, 7-9, 37, 13-14, 26-27, 34-36.
2. Lau., I, 170 ; *Ec.*, X, 40. Laumonier (VII, 192) says that the passage is imitated from Naugerius, but Virgil was probably in mind also.
3. Lau., I, 170 ; *Ec.*, X, 43.
4. Lau., I, 165 ; *Ec.*, II, 43 ; III, 69.
5. Lau., I, 165-166 ; *Ec.*, II, 45-49

tess when his love pays no attention to him [1]. Expressions corresponding to the comparison of a character to a pine tree, the declaration that the cold lover has been nursed by a tigress, the beginning of the description of April « quand tout arbre florit » and of a vine enlacing a tres are also to be found in Virgil [2]. At the end of his song Thoinet in despair like Damon, declares he must plunge into the waves [3].

A passage from the *Elegie en forme d'invective* (1569) imitates another time the latter part of the second *Georgic* where the bliss of country life in contrast to city life is described :

> Heureux celuy qui du coutre renverse
> Son gras gueret d'une peine diverse,
> Tantost semant, labourant et cueillant,
> Dés le matin, jusqu'au soir travaillant !
> Si tant d'orgueil autour de luy n'habite,
> Si tant de biens qui s'escoulent si viste,
> A tout le moins il loge en sa maison
> Moins de faveur, et beaucoup de raison,
> Dont il gouverne en repos sa famille,
> Loin du Palais, du Prince et de la ville : [4]

In the *Elegie à Muret* (1553) the achievements of Hercules are enumerated as in *Æneid* VIII [5].

An elegy of 1561 repeats the comparison of a person who dies early in life to a lily beaten down by the rain :

> Ny plus ny moins qu'en un jardin fleury
> Meurt un beau Liz, quand la pluye pesante
> Aggrave en bas sa teste languissante [6],

There is also the comparison of a wife's grief at the death of her husband to that of a turtle dove for its mate. This is

1. Lau., I, 163 ; *Æn.*, IV, 483.
2. Lau., I, 162, 163, 167 ; *Ec.*, VII, 65 ; *Æn.*, IV, 367 ; *Ec.*, III, 56 ; *Geor.*, II, 221.
3. Lau., I, 166 ; *Ec.*, VIII, 59-60.
4. Lau., IV, 149 ; *Geor.*, II, 458-465, 467, 513, 516.
5. Lau., I, 112-113 ; *Æn.*, VIII, 288-300.
6. Lau., V, 18 ; *Æn.*, IX, 435-437.

inspired by the comparison of Orpheus' grief to the mourning of a nightingale which has lost her brood :

> ... ainsi
> Qu'on voit au bois la veufve Tourterelle,
> Ayant perdu sa compagne fidelle :
> Jamais un autre elle ne veut choisir,...
> Ny pré ny bois son regret ne console,
> Et d'arbre en arbre au poinct du jour ne vole,
> Ains se cachant dedans les lieux secrets,
> Seulette aux vents raconte ses regrets,
> Se paist de sable, et sans amy se branche,
> En souspirant, sur une seiche branche [1].

The poem *L'Orphée en forme d'Elegie* (1563) begins in true epic fashion :

> Je chante ici, de Bray, les antiques faits d'armes
> Et les premiers combats de ces nobles gend'armes [2].

and introduces a description of time like many of Virgil's :

> Il estoit presque nuict, et Vesper qui venoit,
> Desja le grand troupeau des Astres amenoit, [3]

The journey of Jupiter and Thetis to the cave of Chiron is recounted, where

> Apres que le desir de manger fust osté,
> Et que le vin dernier par ordre fust gousté, [4]

Chiron rises to address a song to his distinguished visitors, after which Orpheus sings of his wife Eurydice. The greater part of this song is imitated directly from the story of Orpheus and Eurydice as told by Proteus to Aristæus in the fourth *Georgic :*

> A Un jour qu'elle fuyoit l'amoureux Aristée
> Le long d'une prairie, en un val escartée,
> Elle fut d'un Serpent qui vers elle accourut,

1. Lau., V, 19 ; *Geor.*, IV, 511-515.
2. Lau., IV, 77 ; *Æn.*, I, 1.
3. Lau., IV, 77 ; *Æn.*, IV, 522-524 ; III, 147.
4. Lau., IV, 79 ; *Æn.*, I, 216, 723-724, 740-741.

Morse dans le talon, dont la pauvre mourut.
B Apres que le troupeau des Nymfes l'eut gemie,
Clochante elle descend toute palle et blesmie
C Là bas dans les Enfers : et moy sous un rocher
Voyant le Soleil poindre et le voyant coucher,
Sans cesse je pleurois, soulageant sur ma lyre
Bien que ce fust en vain, mon amoureux martyre.
A la fin desireux de retrouver mon bien,
D Desesperé je saute au creux Tenarien,
E J'entray dans le bocage effroyable de crainte ;
F Je vy les Manes vains qui ne volent qu'en feinte,
Et le cruel Pluton des hommes redouté,
Et sa femme impiteuse assise à son costé,
Dure fiere rebelle impudente inhumaine,
G Dont le cœur n'est flechi par la priére humaine :

A illa quidem, dum te (= Aristæum) fugeret per flumina præceps,
immanem ante pedes hydrum moritura puella
servantem ripas alta non vidit in herba.
B at chorus æqualis Dryadum clamore supremos
implerunt montis ;...
C ipse cava solans ægrum testudine amorem
te, dulcis coniunx, te solo in litore secum,
te veniente die, te decedente canebat.
D Tænarias etiam fauces, alta ostia Ditis,
E et caligantem nigra formidine lucum
F ingressus, manisque adiit regemque tremendum
G nesciaque humanis precibus mansuescere corda [1].

In his address to Pluto Orpheus begins with what might have been the answer of Æneas' priestess guide to Acheron's expression of fear at the sight of Æneas :

Je ne viens pas ici pour enchaisner Cerbere,
Ni pour voir les cheveus de l'horrible Megere : [2]

After his speech the spirits gather around him, as numerous as hail stones (in Virgil as numerous as the birds driven to shore by a storm) :

1. Lau., IV, 83 ; *Geor.*, IV, 457-461, 464-470. Others have told the story of Orpheus (notably Ovid), but this beginning and the following passages follow the Virgilian version very closely.
2. Lau., IV, 84 ; *Æn.* VI, 392, 395-396, 400-401.

Faisant telle oraison, les ames sont vènues
Ainsi que gresillons greslettes et menues,
Pepier à l'entour de mon Luth qui sonnoit
Et de son chant piteux les manes estonnoit [1].

After his wife had been restored to him, Orpheus starts his return to the upper air :

A ... ja presque j'avois
Passé le port d'Enfer, les rives et le bois,
B Quand, las ! veincu d'amour je regarde en arriere,
Et mal-caut je jettay sur elle ma lumiere,
C Faute assez pardonnable en amour, si Pluton
Sçavoit helas ! que c'est que de faire pardon.
D Là mon labeur fut vain s'escoulant en risée,
E Là du cruel Tyran la pache fut brisée :
Je voulois l'embrasser, quand sa piteuse vois
F Comme venant de loin j'entendi par trois fois :
G Quel malheureux destin nous perd tous deux ensemble ?
H Quelle fureur d'amour nostre amour des-assemble ?
Pour m'estre trop piteux tu m'as esté cruel,
Adieu mon cher espoux d'un adieu eternel :
I Le destin me r'appelle en ma place ancienne,
J Et mes yeux vont nouant dedans l'eau Stygienne
K Or adieu mon ami ! je re-meurs de rechef,
L Une nuict ombrageuse environne mon chef.
M Par trois fois retourné je le voulus reprendre,
Et l'ombre par trois fois ne me voulut attendre
N Se desrobant de moy, et s'envola devant
O Comme un leger festu s'en-vole par le vent.
PQ Helas, qu'eussé-je fait ? de quelle autre priere
Eussé-je pu flechir Proserpine si fiere ?
R Ma pauvre femme estoit deja de l'autre bord !
S Et le nocher d'Enfer ne m'offroit plus le port.
T Je fus sept mois entiers sous un rocher de Thrace,
Pres du fleuve Strymon couché contre la place,
U Pleurant sans nul confort, et souspirant dequoy
Je n'estois retourné la demander au Roy.

A iamque pedem referens casus evaserat omnis,
redditaque Eurydice superas veniebat ad auras,
pone sequens (namque hanc dederat Proserpina legem),
cum subita incautum dementia cepit amantem,
C ignoscenda quidem, scirent si cognoscere Manes :
restitit, Eurydicenque suam iam luce sub ipsa

1. Lau., IV, 85 ; *Geor.*, IV, 471-474, 481.

B immemor heu ! victusque animi respexit. ibi omnis
DE effusus labor atque immitis rupta tyranni
F fœdera, terque fragor stagnis auditus Avernis.
G illa ‘ quis et me ’ inquit ‘ miseram et te perdidit, Orpheu,
HI quis tantus furor ? en iterum crudelia retro
J fata vocant conditque natantia lumina somnus.
KL iamque vale : feror ingenti circumdata nocte
invalidasque tibi tendens, heu ! non tua, palmas ’.
NO dixit et ex oculis subito, ceu fumus in auras
N commixtus tenuis, fugit diversa, neque illum
M prensantem nequiquam umbras et multa volentem
S dicere præterea vidit ; nec portitor Orci
amplius obiectam passus transire paludem.
P quid faceret ? quo se rapta bis coniuge ferret ?
Q quo fletu manis, quæ numina voce moveret ?
R illa quidem Stygia nabat iam frigida cumba.
T septem illum totos perhibent ex ordine mensis
rupe sub aëria deserti ad Strymonis undam
U flevisse, et gelidis hæc evolvisse sub antris [1],

The Ronsard passage is, therefore, almost a translation of Virgil except for the fact that the third person is used by Virgil. This fact necessitates a change in the end of the French poem, since Orpheus could not very well sing of his being torn to pieces, which fate is his in Virgil.

Several stanzas of a poem addressed to Charles IX in the *Bocage Royal* (1565) are inspired by the lines in the fourth *Eclogue* where Virgil wishes for length of days to write of the deeds of his so-called Messiah :

Ah ! si je puis jusqu'à tel âge vivre
Que vos combats ma plume puisse suivre,
Tout au milieu de vos assauts divers,
Fifres, tambours, je chanteray mes vers
A l'envy d'eux, si bien qu'on pourra dire
Que vos canons feront place à ma Lyre.
Alors d'Aurat qu'Apollon a nourry,
Belleau qui est des Muses tant chery,
Ne me vaincront, non pas Apollon mesme :
Car plein d'ardeur et d'une envie extreme
De bien chanter, comme tout furieux
Vostre beau nom j'envoiray jusqu'aux Dieux.

1. Lau., IV, 85-86 ; *Geor.*, IV, 485-509.

O mihi tum longæ maneat pars ultima vitæ,
spiritus et, quantum sat erit tua dicere facta :
non me carminibus vincet nec Thrasius Orpheus,
nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo [1].

One of the frequent comparisons of the French king to Augustus occurs in this poem.

The poem entitled *l'Hylas* (1569) is written in praise of Hercules for the good he did to Frenchmen as in *Æneid* VII, 288-300, Evander's bards sang of Hercules for his killing of Cacus. In the poem there is a close imitation of the description of the spinning nymphs in the fourth *Georgic*, although their names are changed :

Pres de la Nynfe au plus profond des ondes
Estoit Antrine aux belles tresses blondes,
Et Azurine aux tetins descouverts,
Verdine, Ondine, et Bordine aux yeux verts.
L'une des deux estoit encor pucelle,
Et l'autre avoit du laict en la mammelle,
Et de Lucine en la fleur de ses ans
Avoit senti les traits doux et cuisans,
Qui devuidoyent les toisons Tyriennes
Teintes au sang des huistres Indiennes [2].

Reference to the reëchoing of the shores with the cry of Hylas is found in this poem as well as in the sixth *Eclogue* [3].

The poem *Les Isles fortunées* (1553) begins with a description of the wars of Europe which is in part like the description in the *Georgics* of the Roman state at the time of Cæsar's death :

Puis que l'on voit tant de foudres aux cieux
En temps serain, puis que tant de Cometes,
Tant de chévrons, tant d'horribles planetes
Nous menacer : puis qu'au milieu de l'air
On voit si dru tant de flames voler,

1. Lau., III, 241 ; *Ec.*, IV, 53-57.
2. Lau., V, 128 ; *Geor.*, IV, 334-340.
3. Lau., V, 130 ; *Ec.*, VI, 43-44.

Puis trebucher de glissades roulantes...
Puis que l'on voit tant d'esprits solitaires
Nous effroyer, et qu'on oit tant d'oiseaux
D'un vilain cry presagier les maux... [1]

Ronsard and Muret plan to leave this tumultuous world for a more peaceful shore. The crowd which surrounds their boat as they are about to depart is like the throng on the banks of the Cocytus waiting to be ferried across by Charon :

... regarde quelle presse
Dessus le bord joyeuse nous attend
Pour la conduire, et ses bras nous estend,
Et devers nous toute courbe s'encline,
Et de la teste en criant nous fait sine
De la passer dedans nostre bateau ; [2]

The Utopian lands whither the poet and his friend sail are never ploughed, for the earth of itself brings forth bountiful supplies. There, avarice has not put limits to the fields, nor are pines cut in order to sail to other lands, nor do dragons, comets, earthquakes frighten the people. The land is also free from war :

Là sans navrer comme icy nostre ayeule
Du soc aigu, prodigue, toute seule
Fera germer en joyeuses forêts
Parmy les champs les presens de Cerés...
Là comme icy l'avarice n'a pas
Borné les champs ny d'un effort de bras
Avec grand bruit, les pins on ne renverse
Pour aller voir d'une longue traverse
Quelque autre monde : ... etc. [3].

The description of the « Fortunata Nemora » is also used for some of the details — the venerable old man in the white robe, the sports of the men, and Muret depicted as towering above the rest :

1. Lau., V, 158 ; VII, 488 ; *Geor.*, I, 487-488, 474-475, 477-478, 470.
2. Lau., V, 158-159 ; *Æn.*, VI, 305, 313-314.
3. Lau., V, 159-160 ; *Ec.*, IV, 18-20, 24, 38, 40-41 ; *Geor.*, I, 125-127, 136.

Là venerable en une robe blanche,
Et couronné la teste d'une branche
Ou de Laurier, ou d'Olivier retors,...
Là tous huilez les uns sur les sablons
Iront luitant, les autres aux balons
Dessus les prez d'une partie egale
Courront ensemble, et jou'ront à la bale :
L'un doucement à l'autre escrimera,...
Tu paroitras des espaules un Dieu
Les surpassant : ... [1]

Even the woodland creatures will know the songs of bards on those far off shores :

... les Sylvains amoureux des Naïades
Sçavront par cœur les accents de ta vois
Pour les apprendre aux rochers et aux bois, [2]

The *Discours à Odet de Colligny, Cardinal de Chastillon* (1560) contains a series of comparisons all of which are found in Virgil. They are introduced as pictures of the mutability of nature and of the uncertainty of things :

Comme un arbre planté sur les monts solitaires
Battu diversement de deux vents tout-contraires,
L'un le souffle deçà, et l'autre derechef
Le resouffle delà, les feuilles de son chef
Volent de tous costez, qui jusqu'en terre ondoye...
Ou comme on voit les bleds espessements plantez
Branler au mois de May leurs tuyeaux esvantez,
Deçà delà pliez sous le vent de Zephyre,
Ou sous l'Austre moiteux : l'un à gauche les vire,
L'autre les soufle à dextre, et poussez en avant
Et poussez en arriere obeissant au vent :
Ou comme un tourbillon qui chassé du tonnerre...
Puis venteux et poudreux s'eslance dans la mer,
Et fait l'un dessus l'autre horriblement armer
Les flots qui maintenant aux estoiles s'egalent
Maintenant jusqu'au fond de l'arene devalent [3].

1. Lau., V, 161, 162, 163 ; *Æn.*, VI, 645-647, 642-643, 651, 667-668.
2. Lau., V, 162 ; *Ec.*, VI, 27-28.
3. Lau., V, 181 ; *Æn.*, IV, 441-444 ; *Geor.*, III, 196-199 ; *Æn.*, II, 416-419 ; I, 107 ; *Geor.*, III, 200.

The fickleness of fate should be resisted

> ... Ainsi qu'un rocher oppose au vent sa teste,
> Et ses pieds endurcis aux flots de la tempeste [1],

The same poem has another imitation, rather free, of one of Ronsard's favorite Virgilian passages, — that of the bliss of country life in comparison with city life [2]. Ronsard, like Virgil, expresses his preference for the country :

> Quant à moy, j'aime mieux ne manger que du pain,
> Et boire d'un ruisseau puisé dedans la main,
> Sauter ou m'endormir sur la belle verdure,
> Ou composer des vers pres d'une eau qui murmure,
> Voir les Muses baller dans un antre de nuit,... [3]

The first *Discours à la Royne* (1562) in the *Discours des Miseres de ce temps* describes conditions in France as they were at Rome at the time of Cæsar's death. Dire comets appear and the Seine overflows as portents of what is to come :

> ... Seine qui couroit d'une vague effrenée,
> Et bestail et pasteurs et maisons ravissoit,
> De son malheur futur Paris avertissoit, [4]

Winged Opinion rioting through France [5] causes brother to fight brother [6] and the farmer to forge his sickle into a dagger :

> ... de sa faulx tortüe
> Le laboureur façonne une dague pointüe,
> Une pique guerriere il fait de son rateau,
> Et l'acier de son coultre il change en un couteau...
> Le desir, l'avarice et l'erreur insensé
> Ont sens dessus dessous le monde renversé...
> Au Ciel est revolée et Justice et Raison [7].

1. Lau., V, 182 ; *Æn.*, VII, 586-589.
2. Lau., V, 182-183 : « Heureux donques heureux » through « servement acheté », *Geor.*, II, 458-473, 490-512.
3. Lau., V, 183 ; *Geor.*, II, 475-476, 485-489.
4. Lau., V, 332-333 ; *Geor.*, I, 488-490, 481-483, 464-465.
5. Lau., V, 334 ; *Æn.*, IV, 173, 666.
6. Lau., V, 334 ; *Geor.*, I, 490.
7. Lau., V, 334 ; *Geor.*, I, 506-508, 505 ; II, 474.

Everywhere rages the god of strife, even as a horse which will not obey its master :

Tout va de pis en pis : le sujet a brisé
Le serment qu'il devoit à son Roy mesprisé :
Mars enflé de faux zèle et de vaine apparance,
Ainsi qu'une furie agite nostre France :
Qui farouche à son Prince opiniastre suit
L'erreur d'un estranger, et folle se destruit.
Tel voit-on le Poulain dont la bouche trop forte
Par bois et par rochers son escuyer emporte,
Et maugré l'esperon, la houssine et la main
Se gourmer de sa bride et n'obeir au frein :
Ainsi la France court en armes divisée,
Depuis que la Raison n'est plus autorisée [1].

But the queen like the Virgilian shepherd stopping the war of his bees may restore order in the nation :

Imitant le pasteur, qui voyant les armées
Des Abeilles voller au combat animées,
Et par l'air à monceaux espaisses se ruer,
Se percer, se piquer, se navrer, se tuer,
Puis comme tourbillons se meslant pesle-mesle
Tomber mortes du ciel aussi menu que gresle,
Portant un gentil cœur dedans un petit corps,
Il verse sur leurs camps un peu de poudre : et lors
De ces soudars ailez le pasteur à son aise
Pour un peu de sablon tant de noises appaise [2].

At the end there is an appeal to God to permit the queen to appease the strife, just as Virgil prays that Augustus may be granted power to aid a world overturned :

O Dieu...
Donne (je te suppli) que ceste Royne mere
Puisse de ces deux camps appaiser la colere [3].

In the *Epitaphe de Claude de l'Aubespine* (1571) l'Aubespine (who is compared to a flower beaten down by a storm, *Æn.*, IX

1. Lau., V, 335 ; *Geor.*, I, 510-514.
2. Lau., V, 335 ; *Geor.*, IV, 67-68.
3. Lau., V, 336 ; *Geor.*, I, 498-501.

435-437) is mourned for by a Dryad like the mother of Daphnis or Euryalus :

> Et consommant de tristesse son ame,
> D'ongles poinctus sa poitrine elle entame,
> Et frappant l'air de cris continuels,
> Nomme les Dieux et les Astres cruels,
> Rompt ses cheveux, et de fureur attainte
> Contre la Mort poussa telle complainte... [1]

She laments that she has outlived the dead youth, whose premature death is figuratively described with expressions found in the *Georgics :*

> Les oisillons dedans leur nid sans plume
> Par les Pasteurs ont ainsi de coustume
> Estre ravis, ainçois que leurs beaux sons
> Soient entendus de buissons en buissons.
> Ainsi voit-on sous la tempeste dure
> Les bleds versez en leur jeune verdure,
> Et sans espoir contre terre accropis
> Ains que le chaut ait meury leurs espis [2].

Like Orpheus she would go to the underworld and move its ruler to permit her to see her husband [3]. She would even give her life for his :

> Tu fus premiere, et seconde je suis,
> Qui ne craindrois sous les ombres descendre
> Si par ma mort vif je le pouvois rendre.
> Toy trespassant, pour mon mal appaiser
> Je r'ammassay de ta bouche un baiser,
> Qui respirant sur ta lévre mourante
> Erroit encor d'une haleine odorante [4].

All nature weeps at the death of Aubespine as it did at Daphnis' [5]. The sorrow-stricken are compared like Orpheus to the nightingale which mourns for her brood :

1. Lau., V, 298 ; *Ec.*, V, 23 ; *Æn.*, IX, 477-480 or the Trojan women *Æn.* I, 480-481.
2. Lau., V, 299 ; *Geor.*, IV, 512-513 ; I, 316-320 ; III, 196-199.
3. Lau., V, 299 ; *Geor.*, IV, 467 ff.
4. Lau., V, 300 ; *Æn.*, XI, 162-163 ; IV, 684-685.
5. Lau., V, 300-301 ; *Ec.*, V, 26-27.

Nous ressemblons à ces rossignolets,
Qui retournant trouvent leurs nids seulets
Estant allez chercher quelque bechée
Loin du taillis pour nourrir leur nichée,
Que le Pasteur de ses ongles courbez
Cruellement sans plume a desrobez.
Deçà delà d'une complainte aiguë
En grosse voix, en longue et en menue
Entre-coupant l'haleine de leurs chants
Et jour et nuit par les fueilles nouvelles
En gemissant redoublent leurs querelles [1].

The *Epitaphe de Hugues Salel* (1554), in its description of the other world, at times recalls the « Fortunata Nemora » of the *Æneid* and the Golden Age of the fourth *Eclogue*, especially in the following lines :

L'un luitte sur le sable, et l'autre à l'escart saute
Et fait bondir la bale, où l'herbe est la moins haute.
Là Orphé habillé d'un long surpelis blanc
Contre quelque laurier se reposant le flanc
Tient sa lyre cornuë, et d'une douce aubade,
En rond parmy les prez fait dancer la brigade...
Là le bœuf laboureur d'un col morne et lassé
Ne reporte au logis le coutre renversé
Et là le marinier d'avirons n'importune
Chargé de lingos d'or, l'eschine de Neptune... [2]

L'Hymne de Pollux et de Castor à Gaspar de Colligny (1556) begins with an epic comparison of its author to thunder which is followed soon after by a description of a sea storm [3]. The first part of the poem is addressed to Pollux and tells of his adventure on the expedition of the Argonauts. A scout sent from the Argo to explore the Bebrycian land where the ship is anchored meets a sorry individual similar to the one seen by Æneas on the shores of Sicily :

Sa bouche de long jeun pallissoit affamée,
Sa barbe s'avalloit d'un poil rude et crasseux,...

1. Lau., V, 301 ; *Geor.*, IV, 511-515.
2. Lau., V, 213 ; *Æn.*, VI, 642-647 ; *Ec.*, IV, 38-41.
3. Lau., IV, 277-278 ; *Æn.*, VIII, 391 ; I, 85, 86, 104-105, 87, 123, 90, 89. These passages are not very close to Virgil.

Et pour habillement luy pendoit des eschines
Les lambeaux d'un haillon tout recousu d'espines.

... macie confecta suprema...,
... dira inluvies, immissaque barba,
consertum tegumen spinis. [1]

The wretched sailor in weeping declares that the sailors should flee while they have the chance [2], for the inhabitants of the country are like the Ætnean Cyclops who pursued the abandoned Greek of the *Æneid :*

Comme les Etneans, engence abominable,
Soit de nuict soit de jour errent dessus le sable
Du bord Sicilien, à fin de regarder
Si l'orage d'hyver fera point aborder
Contrainte par le vent quelque nef d'avanture
Pour servir au Cyclop de sanglante pasture : [3]

A fierce giant towering above every one like a tall tree in a forest [4], rules the land and forces every one whom his men capture to fight him hand to hand. His home, like Polyphemus', is a cave reeking with gore [5]. After describing this den the sailor, Timant, begs for aid, or death from human hands :

Pource je vous suppli' par le Ciel respirable,
Par l'air, par le Soleil soyez moy secourable,
Ruez moy dans la mer, ou m'assommez de coups :
Bref si j'ay ce bon-heur que de mourir par vous,
Heureuse je diray ma miserable vie,
Au moins si je la voy par les hommes ravie.
Ainsi disoit Timant qui les genoux tenoit
De Jason,

1. Lau., IV, 279-280 ; *Æn.*, III, 590, 593-594.
2. Lau., IV, 280 ; *Æn.*, III, 639.
3. Lau., IV, 280 ; *Æn.*, III, 622-625, 657-658. This comparison would lead one to think that Ronsard had Virgil in mind when he described the wretched victim, but it must be admitted that Valerius Flaccus was also consulted for this poem.
4. Lau., IV, 281 ; *Ec.*, I, 25.
5. Lau., IV, 282 ; *Æn.*, III, 617-619.

per sidera testor,
per superos atque hoc cæli spirabile lumen,
tollite me...
spargite me in fluctus vastoque immergite ponto :
Si pereo, hominum manibus periisse iuvabit
dixerat et genua amplexus genibusque volutans
hærebat [1].

In the meantime the giant Amycus himself appears carrying an immense club [2] and walking with immense strides

... comme un Lyon sauvage
Qui oit le plaint d'un Fan en un prochain bocage,
Et fait deçà delà ondoyer en allant
Ses crins dessus l'espaule, horriblement hurlant [3].

He comes to the shore where some of the Argonauts are already starting fires by means of flint and are making other preparations for an encampment like the Trojans in *Æneid* I [4]. At the sight of the sailors he is mad to seize such a tender prey (using the same Virgilian figure as before) :

Ne plus ne moins que fait un grand Tygre affamé
Voyant un Cerf au bois, de son front desarmé [5].

He challenges one of them to fight him and at Pollux's acceptance he measures him with his eye as a lion his pursuers :

... ainsi qu'un grand Lyon
Qui se voit enfermé d'un espais million
De chasseurs et de chiens, seulement il œillade
Celuy qui le plus pres luy dresse l'embuscade,
Et le veut le premier (comme un hardy veneur)
Assaillir et tuer pour en avoir l'honneur [6].

After berating Pollux in a haughty tone

Il n'eut pas achevé qu'à bas il se descharge
De la peau d'un Lyon...

1. Lau., IV, 284 ; *Æn.*, III, 599-601, 605-608.
2. Lau., IV, 284 ; *Æn.*, III, 659.
3. Lau., IV, 284 ; *Æn.*, X, 723-726.
4. Lau., IV, 284 ; *Æn.*, I, 174-176.
5. Lau., IV, 285 ; *Æn.*, X, 723-726.
6. Lau., IV, 286 ; *Æn.*, X, 706-712 ; IX, 792-3.

Et nud se vint planter au milieu de l'arene,
Monstrant sa large espaule,

hæc fatus duplicem ex umeris reiecit amictum,
et magnos membrorum artus, magna ossa lacertosque
exuit atque ingens media constitit harena [1].

Pollux also prepares for the fray by limbering his muscles :

Il secouoit en l'air à ruades ses bras
Escartez çà et là.

bracchia protendens et verberat ictibus auras [2].

The caestus fight which follows is very much like that between Entellus and Dares in *Æneid* V. A valet brings out two pairs of caesti for the combatants :

Cependant un valet sur le rivage apporte
Des caestes emplombez d'une pareille sorte,
Semblables de grosseur largeur et pesanteur :

Tum... cæstus pater extulit æquos
et paribus palmas amborum innexuit armis [3].

Then the battle begins :

Premierement de coups ils frapperent le vent,
Puis reculans le chef, allongerent devant
Les bras pour sauvegarde, et de pres accouplerent
Leurs mains contre leurs mains et leurs coups redoublerent.

abduxere retro longe capita ardua ab ictu
immiscentque manus manibus pugnamque lacessunt [4].

The one relying on his speed and skill fights

Ne plus ne moins que font
Les soldats qui par ruse, embuscade et finesse

1. Lau., IV, 287 ; *Æn.*, V, 421-423.
2. Lau., IV, 288 ; *Æn.*, V, 377.
3. Lau., IV, 288 ; *Æn.*, V, 424-425. In the caestus fight Ronsard may have imitated Valerius Flaccus directly, but it is safe to say that the did not forget Virgil's account of the fight, with which he had been familiar long before he had heard of Flaccus.
4. Lau., IV, 289 ; *Æn.*, V, 428-429.

Espient les abords de quelque forteresse,
Descouvrant d'un œil prompt ores bas ores haut
Le lieu le plus commode à la prendre d'assaut.

ille, velut celsam oppugnat qui molibus urbem
aut montana sedet circum castella sub armis,
nunc hos, nunc illos aditus omnemque pererrat
arte locum et variis adsultibus inritus urget [1].

The other is confident in his firm and huge form :

L'autre comme un rocher qui de son poids s'asseure
Sur le bord Ægean, en sa place demeure
Ferme dessus le pied et sans se remuer
Attend que cest enfant s'aille sur luy ruer.

ille velut rupes, vastum quæ prodit in æquor,
obvia ventorum furiis expostaque ponto,...
ipsa immota manens,...

stat gravis Entellus nisuque immotus eodem [2].

Pollux's attack is also compared to the efforts of an angry sea against a rock from which it is repulsed [3].

Lors la fureur domine, et la raison se trouble,
Un coup sur l'autre coup sans cesse se redouble,
Qui plus menu que gresle en bondissant se suit
Ores sur l'estomac qui sonne d'un grand bruit,
Ores dessus le ventre, et ores sur l'eschine.

Multa viri nequiquam inter se volnera iactant,
multa cavo lateri ingeminant et pectora vastos
dant sonitus,...
nec mora, nec requies ; quam multa grandine nimbi
culminibus crepitant.

De leurs temples cavez les deux fosses resonnent,
Et de coups redoublez l'un sur l'autre abondants,
Font craquer la maschoire et claqueter les dents.

... erratque auris et tempora circum
crebra manus, duro crepitant sub volnere malæ [4].

1. Lau., IV, 289 ; *Æn.*, V, 439-442.
2. Lau., IV, 289 ; *Æn.*, X, 693-694, 696 ; V, 437.
3. Lau., IV, 289 ; *Æn.*, VII, 586-589.
4. Lau., IV, 290 ; *Æn.*, V, 433-435, 458-459, 435-436.

As in *Æneid* XII, the two fighters are compared to two bulls who fight while the rest of the herd watches them :

Ne plus ne moins qu'on voit deux toreaux amoureux
Faire au milieu d'un pré des combats valeureux,
Et se laver de sang la peau du col pendante,
Et se tronquer du front la corne menassante,
Pour l'amour d'une vache : autour d'eux est muet
Tout le menu troupeau, qui encores ne sçait
Qui leur doit commander, et qui parmy l'herbage
Veinqueur aura tout seul la vache en mariage [1].

Amycus becomes angered at his lack of ability to overcome Pollux immediately :

Amycus enflamé d'une bouillante rage,
Ramassant son esprit redoubla son courage,
Et faisant reculer Pollux en chaque coing,
Ores du poing senestre, ores de l'autre poing,
D'une main sans repos le tourne et le secouë,
Et de ses bourrelets luy fait sonner la jouë,
L'estomac et le flanc, ne laissant sejourner
Son pied, sans le pousser, tourmenter et tourner.

acrior ad pugnam redit ac vim suscitat ira.
tum pudor incendit viris et conscia virtus,
præcipitemque Daren ardens agit æquore toto,
nunc dextra ingeminans ictus, nunc ille sinistra [2].

When Pollux slips on a stone and momentarily falls,

... Lors les Bebryciens
D'aise firent un bruit,

consurgunt studiis Teucri et Trinacria pubes ;
it clamor cælo [3] ;

Amycus by a powerful blow seeks to end the conflict, but Pollux dodges it :

... en dressant le bras,
Luy mesura le chef pour ne le faillir pas

1. Lau., IV, 290 ; *Æn.*, XII, 715-722.
2. Lau., IV, 291 ; *Æn.*, V, 454-457.
3. Lau., IV, 291 ; *Æn.*, V, 450-451.

Puis soudain comme foudre il deschargea sa dextre,
Mais en vain : car Pollux d'une cautelle adextre
A chef baissé coula sous luy si finement
Que le bras ne toucha que le dos seulement.

ostendit dextram insurgens Entellus et alte
extulit ; ille ictum venientem a vertice velox
prævidit celerique elapsus corpore cessit ;
Entellus viris in ventum effudit... [1]

Amycus falls with a great noise, as falls a huge pine tree :

Il fist en trebuchant un grand bruit au rivage,
Non autrement qu'un Pin, quand le venteux orage
Deracine sa souche, et le fait trebucher
Tout d'un coup lourdement du feste d'un rocher :
Ce grand Pin en tombant, d'une longue traverse
Avecques un grand bruit tous les buissons renverse.

ipse gravis graviterque ad terram pondere vasto
concidit, ut quondam cava concidit aut Erymantho
aut Ida in magna radicibus eruta pinus [2].

In the *Dialectique* of Pierre de La Ramée [3] there are translations by Ronsard of brief selections from a number of classic authors among whom Virgil naturally has a prominent place. The first translation from Virgil is of the passage of the *Æneid* in which sailors are said to have made offerings to the gods who brought them safely to port :

Là de fortune estoit un olivier sauvage,
Bois jadis venerable, où sauvez de naufrage
Les mariniers souloyent leurs offrandes ficher,
Et leurs habitz voüez au Dieu Faune attacher [4].

Other translations are :

The words of Menalcas and Damoetas describing cups :

1. Lau., IV, 292 ; *Æn.*, V, 443-446.
2. Lau., IV, 292 ; *Æn.*, V, 447-449.
3. Paris, A. Wechel, 1555. Ronsard's name is printed on the margin either at the end of the first verse, at the end of a verse in the middle of the citation, or at the end of the last verse.
4. Lau., VI, 396 ; *Æn.*, XII, 766-769.

Je mettray deux hanaps, qu'Alcimede au burin
A gravez au fouteau un ouvrage divin...
Ce mesme Alcimedon d'un ouvrage divin
Deux hanaps au fouteau m'a gravez au burin [1].

The power of the winds rushing over the seas :

Tout aplat sur la mer les ventz couchez se sont,
Toute la renversant du hault jusqu'au profond,
L'Est, ensemble, le Sud, l'Ouest impetueux :
Et font rouller au bort les grandz flots escumeux [2].

The instructions given by Anchises to Æneas in the underworld :

Aie tousjours souvenance, ô Romain,
De gouverner les peuples soubz ta main
Par un tel art : en paix faire des loix,
Les glorieux vaincre par le harnois,
Et aux vaincus soumis à ta puissance
User benin, d'une doulce clemence [3].

Rome's greatness to be :

Ceste Rome fameuse,
Laquelle esgallera au grand tour spacieux
Du monde son empire et son courage aux cieux [4].

The riddles asked by Damoetas and Menalcas :

Dy moy en quelle terre on ne voit seulement
Que trois brasses de ciel, et me seras vrayment
Un certain Apollon en choses difficile...
Dy moy en quelle terre on voit naistre les fleurs
Ayantz le nom des roys escript sur leurs couleurs,
Et tu auras tout seul Phyllis, la belle fille [5].

Corydon's warning to Alexis :

O bel enfant, ne te fie
Par trop en ta belle couleur,

1 Lau., VI, 397 ; *Ec.*, III, 36-37, 43-44.
2. Lau., VI, 397 ; *Æn.*, I, 84-86.
3. Lau., VI, 398 ; *Æn.*, VI, 851-853.
4. Lau., VI, 400 ; *Æn.*, VI, 781-782.
5. Lau., VI, 400-401 ; *Ec.*, III, 104-107.

Souvent on cueil' la noire fleur,
Et la blanche chét fanie [1].

The beginning of the second *Georgic :*

Jusqu'à ces vers icy nous avons par nos chantz
Dict les astres du ciel et le labeur des champs :
Or Bacchus je te chante, et les saulvages plantes,
Et tardement aussi les olives naisçantes [2].

The fact that these passages, most of which may be found incorporated in various poems of Ronsard, are so widely scattered throughout Virgil is further proof that Ronsard was familiar with all parts of Virgil.

1. Lau., VI, 402 ; *Ec.*, II, 17-18.
2. Lau., VI, 404 ; *Geor.*, II, 1-3.

IV

THE *EGLOGUES*

The section of the 1584 edition of Ronsard's works which contains the eclogues [1] consists of a dedicatory poem to the Prince, François, Duke of Anjou ; five eclogues, the first of which is the *Bergerie* ; a *chant pastoral* ; and the poem, *Le Cyclope amoureux*. The dedication begins with lines which recall the end of the fourth *Georgic :*

> Tandis que la vaillance, ame d'un bon courage,
> Vous pousse à regaigner l'ancien heritage
> Des Princes vos ayeuls, et qu'ami du harnois
> Vous marquez plus avant les bornes des François,
> Aimant mieux la sueur, la poudre et la prouësse,
> Que roüiller au Plessis vos beaux ans de paresse :
> Paris me tient ici, où par l'impression
> J'envoye mes enfans en toute nation
> Conceus de mon esprit par une ardente verve [2],

In the sources of the eclogues proper, Virgil occupies a very important position. But since Ronsard knew the neo-latinist and Italian pastoral poets, who were imitators of Virgil, not to mention Theocritus, Virgil's own model, it is not always possible to say when he is borrowing directly from Virgil. It can be said, however, that Ronsard knew

1. Lau., III, 351-457. There are many other pastoral poems in Ronsard, the Virgilian elements of which are considered elsewhere in this article.
2. Lau., III, 353 ; *Geor.*, IV, 559-566.

Virgil first and more thoroughly than the others [1], that he admired him more, and that when he was imitating the others he knew exactly how much of Virgil he was imitating indirectly. Virgil under the name of Tityre, is mentioned oftener in the *Eclogues* than any other pastoral poet :

> J'ay veu le fleuve d'Arne et le Mince cornu,
> Qui est par le berceau de Tityre cognu,
> Où le Duc Mantouan ennemy de tout vice
> Aux peuples ses sujets administre Justice [2].

There is scarcely a page of Ronsard's eclogues which does not have some idea or expression corresponding to one in Virgil, but since Ronsard's first eclogue has more lines than all ten of Virgil's together, there is of necessity much development of ideas not found in Virgil and also a great repetition of details which are in Virgil. The *Georgics*, too, are frequently used. As has been said before, Virgil's *Eclogues* are among those poems which in the *Défense et Illustration* are specifically named to be used as models. Aside from the translations of passages of the *Eclogues* quoted above from the *Dialectique* of la Ramée, Ronsard himself refers directly to them in a letter to Antoine de Baïf where a line of the fifth *Eclogue* is quoted [3].

The *Bergerie*, first published in 1565, is a dramatic pastoral, the principal characters of which are members of the royal family under disguised names. The setting is in a cave like the fifth *Eclogue* [4]. After the various shepherds and shepherdesses have offered stakes for a song contest, Orleantin sings of the sorrow and grief attendant upon the death of the prince, — there are bloody wars, the sun refuses to

1. As mentioned above (p. 25) Ronsard probably imitated the *Eclogues* at an early age.

2. Lau., III, 385. Other references to Tityre are in Lau., III, 381, 386, 406, 409, 420, 434. Virgil speaks of himself as Tityrus in *Eclogue* I and in *Geor.*, IV, 566 mentions his eclogues as the songs of Tityrus.

3. Lau., VII, 132 ; *Ec.*, V, 64.

4. *Ec.*, V, 6, 19.

shine, and ploughs lie dishonored [1]. Finally a Nymph, worthy of an altar [2], like Augustus, takes pity on the nation and permits the inhabitants to take up again their former life :

Pasteurs, comme devant
Entonnez vos chansons et les joüez au vent,...
Et menez desormais par les prez vos toreaux,...
Elle nous rebailla nos champs et nos bocages [3].

Angelot's funeral eulogy for Henry II which follows is a very close imitation of the fifth *Eclogue*. At his death the flocks did not eat or drink, the sun hid itself, the Nymphs and even the lions wept [4].

Tout ainsi que la vigne est l'honneur d'un ormeau,
Et l'honneur de la vigne est le raisin nouveau,
Et l'honneur des troupeaux est le Bouc qui les meine,
Comme les espics sont l'honneur de la plaine,
Et comme les fruicts meurs sont l'honneur des vergers,
Ainsi ce Henriot fust l'honneur des Bergers.
Quantesfois nostre soc depuis sa mort cruelle
A fendu les guerets d'une peine annuelle !
Qui n'ont rendu sinon en lieu de bons espics
Qu'Yvraie, qu'Aubifoin, que Ponceaux inutiles !...
Pasteurs, en sa faveur semez de fleurs la terre,
Ombragez les ruisseaux de pampres et de lierre,
Et de gazons herbus en toute saison verts
Dressez luy son sepulcre et y gravez ces vers :

vitis ut arboribus decori est, ut vitibus uvæ,
ut gregibus tauri, segetes ut pinguibus arvis,
tu decus omne tuis.....
grandia sæpe quibus mandavimus hordea sulcis,
infelix lolium et steriles nascuntur avenæ ;
pro molli viola, pro purpureo narcisso
carduus et spinis surgit paliurus acutis
spargite humum foliis, inducite fontibus umbras,
pastores (mandat fieri sibi talia Daphnis),
et tumulum facite et tumulo superaddite carmen : [5]

1. Lau., III, 367-368 ; *Geor.*, I, 489-490, 467, 506-507.
2. Lau., III, 368 ; *Ec.*, I, 7-8.
3. Lau., III, 369 ; *Ec.*, I, 45-46.
4. Lau., III, 370 ; *Ec.*, V, 25-26 ; *Geor.*, I, 467 ; *Ec.*, V, 20-21, 27-28.
5. Lau., III, 370-371 ; *Ec.*, V, 32-34, 36-42.

The epitaph is different from that in Virgil, but the lines just quoted and also the following are so close to Virgil that they could almost be called translations. The exaltation of Henry to the stars :

Tu vis là haut au Ciel, où mieux que paravant
Tu vois dessous tes pieds les astres et le vent,
Tu vois dessous tes pieds les astres et les nues,.....
Et pource nos forests, nos herbes et... nos fontaines
Se souvenant de toy, murmurant en tout lieu
Que le bon Henriot est maintenant un Dieu.
Sois propice à nos vœux :

Candidus insuetum miratur limen Olympi
sub pedibusque videt nubes et sidera Daphnis...
ipsi lætitia voces and sidera iactant
intonsi montes ; ipsæ iam carmina rupes,
ipsa sonant arbusta : ' deus, deus ille, Menalca ! '
sis bonus o felixque tuis ! [1]

Each year the shepherds will make offerings to him and sing at his tomb [2].

... tant qu'on verra les eaux
Soustenir les poissons, et le vent les oiseaux,
Nous aimerons ton nom [3],

As to the other gods, so to Henry the shepherds will do service [4].

Navarrin sings of the Golden Age without war, of animals speaking, of fields unlimited, of earth producing all things without toil, of the eternal springtime, of freedom from poison plants and of the presence of spices everywhere, but an age followed by the coming of sorceresses who enchant the moon and change shepherds into wild beasts [5].

Guisin sings of the glorious age which will be ushered in

1. Lau., III, 371-372 ; *Ec.*, V, 56-57 ; 62-65.
2. Lau., III, 372 ; *Ec.*, V, 67, 72.
3. Lau., III, 372 ; *Ec.*, V, 76-78.
4. Lau., III, 372 ; *Ec.*, V, 79-80.
5. Lau., III, 373-4 ; *Geor.*, II, 539-540 ; I, 478, 126-128 ; II, 338 ; *Ec.*, IV, 24, 25 ; VIII, 69, 97.

by the Prince Charles, as the child of the fourth *Eclogue*. Before his coming :

> On fera pour tenir les villes asseurées
> Des fossez, des rampars, des ceintures murées.....
> On fera de rateaux des poignantes espées,
> Les faucilles seront en lames detrampées,
> L'avantureux Nocher d'avarice conduit
> Ira voir sous nos pieds l'autre Pole qui luit.
> D'autres Tiphys naistront, qui pleines de hardiesse
> Esliront par la France encore une jeunesse
> De Chevaliers errans dans Argon enfermez :
> Encore on voirra des Achilles armez
> Combatre devant Troye,..... [1]

But when the prince has become a man all vices will pass away and there will be no more sailing over the seas : [2]

> ... car sans voguer si loin
> La terre produira toute chose sans soin,
> Mere qui ne sera comme devant ferüe
> De rateaux aiguisez ny de soc de charüe [3]

Wine will run in streams [4],

> Le miel distillera de l'escore des chesnes,.....
> Le belier en paissant au milieu d'un pré vert
> Se voirra tout le dos d'escarlete couvert,
> De pourpre l'aignelet,..... [5]

Margot's song is another imitation of Virgil's praise of Italy, but it does not follow the Latin model so closely as does the *Hymne de France*. The song like Virgil, protests that other nations cannot compare with France, declares there are no lions, dragons, or poison plants there, introduces mention of geographical features with rhetorical questions, speaks of cities girded by streams and of the two seas, and

1. Lau., III, 377 ; *Ec.*, IV, 32-33 ; *Geor.*, I, 508 ; *Ec.*, IV, 32, 34-36.
2. Lau., III, 377 ; *Ec.*, IV, 37-39.
3. Lau., III, 377-378 ; *Ec.*, IV, 39-41.
4. Lau., III, 378 ; *Geor.*, I, 132.
5. Lau., III, 378 ; *Ec.*, IV, 30, 42-45.

lists the heroes [1]. It further declares that the noble royal house, like Augustus, gives back to the shepherd the cattle he has lost :

> Ceste noble maison.....
> Luy redonne ses bœufs, ses champs et son estable,
> Le rend riche et gaillard, et luy apprend à dire
> Par les hautes forests les chansons de Tityre [2].

In the closing lines of the song there is a salutation to France [3]. The rest of the poem has no direct borrowing from Virgil.

In the second eclogue of Ronsard there is not any long-continued imitation of Virgil, but a few lines are close to Virgil, as Aluyot's first meeting of his sweetheart in his mother's garden :

> J'ay l'ame toute esmeüe et le cœur tout ravi,
> Quand je pense en ce jour ou premier je te vy
> Porter un beau panier (ainsi qu'une bergere)
> Allant cueillir des fleurs au jardin de sa mère :
> Si tost que je te vy, si tost je fu deceu,
> Je me perdi moy-mesme,
>
> sæpibus in nostris parvam te roscida mala
> (dux ego vester eram) vidi cum matre legentem...
> ut vidi, ut perii ! ut me malus abstulit error ! [4]

The continual burning of love in spite of the sun's setting :

> Le Soleil est couché : mais l'ardeur qui me poingt,
> Ne se couche jamais...
>
> et sol crescentis decedens duplicat umbras :
> me tamen urit amor ; [5]

and the idea of each one's following his own desire :

1. Lau., III, 378-380 ; *Geor.*, II 136-139, 151-154, 158-164, 157, 158, 167-172.
2. Lau., III, 381 ; *Ec.*, I, 45-46.
3. Lau., III, 381 ; *Geor.*, II, 173-176.
4. Lau., III, 400-401 ; *Ec.*, VIII, 37-38, 41.
5. Lau., III, 402 ; *Ec.*, II, 67-68.

L'Aigneau suit l'herbe courte, et le doux Chévrefueil
Est suivi de la Chévre, et le bois du Chévreil :
Chacun suit son desir.

torva leaena lupum sequitur, lupus ipse capellam,
florentem cytisum sequitur lasciva capella,
te Corydon, o Alexi : trahit sua quemque voluptas [1].

The beginning of Ronsard's third eclogue is a free imitation of the fifth and seventh Virgilian *Eclogues*, where two shepherds both good singers meet for a match in a cave ; the general plan follows the third *Eclogue*, — a shepherd coming along by chance is chosen for judge and after speaking of the beauty of the spot asks the songsters to begin :

Mais qui nous jugera ? qui en prendra soin ?
Vois-tu ce bon vieillard qui vient à nous de loin ?.....
Ici le bois est verd, l'herbe fleurist ici,
Ici les petits monts les campagnes emmurent,
Ici de toutes parts les ruisselets murmurent ;.....
Sus donc chante, Bellot, commence quelque chouse : [2]

The end is more like the fifth, although it is like the third in so far as the judge cannot decide which is the better singer :

Vostre fleute, garsons, à l'oreille est plus douce
Que le bruit d'un ruisseau qui jaze sur la mousse,...
Que chacun par accord s'entre donne son gage :
Perrot, pren le panier, et toy Bellot la cage : [3]

The fourth eclogue is a much closer imitation of Virgil. Much of the introductory passage is modeled directly from the beginning of the seventh *Eclogue* with a slight blending of the fifth. A shepherd and goatherd meet by chance :

De fortune Bellot et Perrot dessous l'ombre
D'un vieil chesne touffu avaient serré par nombre,
L'un à part ses brebis, et l'autre ses chévreaux
Et tous deux sur la lévre avaient les chalumeaux :

1. Lau., III, 403 ; *Ec.*, II, 63-65.
2. Lau., III, 411-412 ; *Ec.*, III, 50, 56-58.
3. Lau., III, 417 ; *Ec.*, V, 82-85 ; III, 108-109.

Forte sub arguta consederat ilice Daphnis,
compulerantque greges Corydon et Thyrsis in unum,
Thyrsis ovis, Corydon distentas lacte capellas,
ambo florentes ætatibus, Arcades ambo,
et contare pares et respondere parati [1].

Another goatherd looking for a strayed goat comes upon them :

Voicy venir Bellin, qui seul avoit erré
Tout un jour à chercher son belier adiré.

huc mihi,.....
vir gregis ipse caper deerraverat, atque ego Daphnim
aspicio [2].

One of the two call to Bellin. (There is here an inversion in Virgil of the person addressed and the one who addresses) :

Si tost que je le vy : si tost je le cognu,
Et luy criay de loin : Tu sois le bien-venu,
Couche toy pres de nous, ou si le mol ombrage
Du chesne te desplaist, voy cest Antre sauvage,.....
Une vigne sauvage est rampant sur la porte,
Qui en se recourbant sur le ventre se porte
D'une longue traînée, et du haut jusqu'à bas
D'infertiles raisins laisse pendre ses bras [3].

These last lines are from the fifth *Eclogue*, but here the decision is in favor of the shade of the oak instead of the cave. There are several reminiscences of Virgil in the speeches of Bellin and Perrot — a thief detected runs to hide behind a hedge and a dog barks at another thief [4]. The last lines of Perrot's speech are based on three Virgilian lines :

Les bois ne sont pas sourds, ils pourront t'escouter
Echon nous respondra, et nous ferons egales
Nos rustiques chansons à la voix des Cygales.

1. Lau., III, 427 ; *Ec.*, VII, 1-5.
2. Lau., III, 427 ; *Ec.*, VII, 6-7.
3. Lau., III, 428 ; *Ec.*, VII, 8 ; *Ec.*, V, 5-7.
4. Lau., III, 429-430 ; *Ec.*, III, 17-18, 20.

Chantons l'un apres l'autre, et en ceste façon
Que Phœbus aime tant, disons une chanson [1].

The tone and plan of all the rest of this poem is imitated from the contest of Damoetas and Menalcas in the third *Eclogue*, but it is blended with ideas from many of the other *Eclogues*. Like the two Latin bards, both Bellot and Perrot begin with invocations to different gods :

Mes vers au nom de Pan il faut commencer, Muses :
Pan est Dieu des Pasteurs, il a de moy souci,
Il daigne bien danser dessous mes cornemuses
Il a soin de la France et de mes vers aussi.
Au sainct nom de Palés il faut que je commence :
Palés ainsi que Pan aime les Pastoureaux,.....
Diane,.....
Ne cognoist pas si bien en courant à la chasse
La meute de ses chiens comme elle me cognoit.
Phœbus le chevelu, Dieu qui preside à Cynthe,
M'aime plus que son Luth : je fais sa volonté,
Tousjours ses dons je porte, au sein son Hyacinthe,
Son Laurier sur le front, sa trousse à mon costé [2].

Both mention their loves and their gifts to them :

Deux petits ramereaux je porte à mon Olive,
Denichez d'un grand orme à gravir mal-aisé,.....
Il ne faut comparer ma Bergere à la tienne,.....
La tienne est toute brune, et tu sçais que la mienne
(Tu la vis l'autre jour) est plus blanche que liz.
La couleur blanche tombe, et la couleur brunette
Est tousjours en saison, et ne se fletrit pas ;
On cueult du Baciet la fleur toute noirette,
Le liz qui est tout blanc, bien souvent tombe à bas.....
Mon mastin, garde bien de mordre ma mignonne
Si elle vient me voir... »

Parta meæ Veneri sunt munera : namque notavi
ipse locum, aëriæ quo congessere palumbes.....
quamvis ille niger, quamvis tu candidus esses ?
o formose puer, nimium ne crede colori :

1. Lau., III, 430 ; *Ec.*, X, 8 ; II, 13 ; III, 59.
2. Lau., III, 430, 431 ; *Ec.*, III, 60 ; II, 33 ; V, 58-59 ; *Geor.*, III, 1 ; *Ec.*, III, 67, 62-63.

alba ligustra cadunt, vaccinia nigra leguntur...
notior ut iam sit canibus non Delia nostris [1].

Both sing of friends and contemporary poets

Que tousjours Avanson maugré l'âge fleurisse :
Car il aime les vers, et tous ceux qui les font.
Je pais à son honneur une belle Genisse,
Qui de blanche couleur porte une estoile au front.
Mon Du-thier dans le Ciel puisse prendre sa place,
Il aime ceux qui vont les Muses poursuivant :
Je luy pais un Toreau qui les Pasteurs menace
De la corne, et du pied pousse l'arene au vent.
Quiconque aime Avanson, par ses champs toutes choses
Luy puissent à souhait venir de toutes pars :
Quelque part qu'il ira les œillets et les roses,
Et fust-ce aux jours d'hyver, luy naissent sous le pas.
Quiconque aime Du-thier, qu'il flechisse les marbres.

Pollio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro.
Pollio et ipse facit nova carmina : pascite taurum,
iam cornu petat et pedibus qui spargat harenam.
Qui te, Pollio, amat, veniat, quo te quoque gaudet ;
mella fluant illi, ferat et rubus asper amomum.
Qui Bavium non odit, amet tua carmina, Mævi... [2]

Then, both turn to purely pastoral topics :

Mais d'où vient que mon bouc, qui sautoit si alaigre,
Qui gaillard dans ces prez cossoit contre mes bœufs,
Depuis qu'il vit ta chévre, est devenue si maigre ?
Je ne sçay qu'il auroit, s'il n'estoit amoureux.
La chévre que tu dis, sur une pierre dure
Avorta l'autre jour,.....
Je cognois des Pasteurs, qui nos bœufs ensorcellent
De regards enchantez.....
Hou mastin ! va chasser mon bouc que je voy pendre
Sur le haut de ce roc, il pourroit trebucher : [3]

Allusions to two other *Eclogues* precede these last two lines, — the power of love and the engraving of verses on trees :

1. Lau., III, 431-432 ; *Ec.*, III, 68-69 ; II, 16-18 ; III, 67.
2. Lau., III, 433 ; *Ec.*, III, 84-90.
3. Lau., III, 434-436 ; *Ec.*, III, 100-101 ; I, 14-15 ; III, 103, 94-96 ; I, 76.

Ja la chaleur se passe, et le Soleil s'abaisse,
Les vents sont abaissez, les bois dorment sans bruit ;
Mais la flame d'amour qui jamais ne me laisse,
Plus s'allume en mon cœur, plus s'approche la nuict...
Desur deux chesneteaux hier à toute force
Avanson je gravay avecques un poinçon :
Les deux chesnes croistront, et la nouvelle escorce
Portera jusqu'au Ciel le nom d'Avanson [1].

As in the third *Eclogue* the contest closes with two riddles and a statement by the judge that he cannot reach a decision [2].

The fifth eclogue of Ronsard is another song contest where both the contestants are

Bien appris à chanter, bien appris à respondre [3].

As in the third Virgilian *Eclogue*, Carlin suggests a goat as a stake, but Xandrin wishes to change to a cup which he considers of far greater value and which has never been touched by his lips [4]. A judge is chosen who, like Palæmon, speaks of the beauty of nature before asking the shepherds to sing in alternate verses [5]. Carlin begins with verses for Jupiter, and Xandrin for Pan who presides over the shepherds [6]. Then they sing of Earth's sorrow at Pan's death and of her producing only weeds and thistles, of the Golden Age when earth bears without tillage and honey runs from oaks, of the brightening of the meadows at Galatée's or Pasithée's coming and of the corresponding bleakness at their departure [7]. The poem ends like the fifth *Eclogue :*

C'est plaisir que.....
..... d'ouyr l'onde qui glisse
A val d'un haut rocher, d'ouyr contre les bords

1. Lau., III, 436 ; *Ec.*, II, 67-68 ; X, 53-54.
2. Lau., III, 437 ; *Ec.*, III, 104-109.
3. Lau., III, 438 ; *Ec.*, VII, 5.
4. Lau., III, 439-440 ; *Ec.*, III, 29, 31, 35-36, 43.
5. Lau., III, 442 ; *Ec.*, III, 55-59.
6. Lau., III, 442-443 ; *Ec.*, III, 60 ; II, 33.
7. Lau., III, 443, 444, 446, 447 ; *Ec.*, V. 34-39 ; IV, 18-19, 30 ; VII, 59, 53-57.

Les flots de la grand mer quand les vents ne sont forts :
Mais c'est plus grand plaisir d'entendre vos Musettes,...
Que l'un donne son gage à l'autre de bon cœur,
Car l'un n'a point esté dessus l'autre veinqueur [1].

Neither the *Chant pastoral* nor the *Cyclope Amoureux* borrow directly from Virgil, but as the latter poem, like Virgil's second *Eclogue*, is imitated from Theocritus, there are a number of similar incidents to be found in both the Latin and French poems. The shepherds in both poems try to influence their loves by singing of their wealth and by denying their homeliness :

Certes je me cognois, je ne suis si difforme
Que plaisir je ne prenne à contempler ma forme :
Ma face l'autre jour sur l'onde j'esprouvay
Quand la mer estoit calme, et beau je me trouvay [2].

At the close of their songs both rebuke themselves for their love of girls who do not care for them and declare they would do well to tend their sheep more faithfully or at least to weave baskets [3].

Other ideas which are found both in the above pastoral poems of Ronsard and in Virgil, but which have not as yet been pointed out in Ronsard are as follows : the mercenary shepherd (Lau., III, 357 ; *Ec.*, III, 5) ; a goat hanging to a rock (Lau., III, 357 ; *Ec.*, I, 76) ; the Golden Age brought back by some character (Lau., III, 357, 359 ; *Ec.*, IV, 6 ff.) ; Saturn's reign used in sense of Golden Age (Lau., III, 359, 406 ; *Ec.*, IV, 6) ; washing the flock (Lau., III, 358, 444 ; *Ec.*, III, 97) ; trees towering above the rest of a grove (Lau., III, 359, 400, 413 ; *Ec.*, I, 25) ; a vine clinging to an elm (Lau., III, 359, 384, 398, 414 ; *Ec.*, II, 70 ; V, 32) ; stakes for a song contest (Lau., III, 360, 361, 365, 409 ; *Ec.*, III, 29-32, etc.) ; a stake of a cup which is described (Lau., III, 362 ; *Ec.*, III,

1. Lau., III, 449 ; *Ec.*, V, 81, 83-85, 88.
2. Lau., III, 455, 451, 456 ; *Ec.*, II, 19-22, 25-27.
3. Lau., III, 456-457 ; *Ec.*, II, 56-58, 71-72.

36-43) ; a stake of a crook (Lau., III, 364 ; *Ec.*, V, 88-89) ; one stake declared to be better than another (Lau., III, 362 ; *Ec.*, III, 35) ; the weaving of reeds (Lau., III, 365, 398 ; *Ec.*, II, 72) ; the catching of birds with bird-lime (Lau., III, 365, 447 ; *Geor.*, I, 139) ; the flock led into the shade during the heat of noon (Lau., III, 366 ; *Geor.*, III, 331) ; the shepherds' annual sacrifices (Lau., III, 369, 406, 425 ; *Ec.*, V, 67, 79 ; VII, 33) ; verses carved on the barks of trees (Lau., III, 369, 398, 400, 423, 425 ; *Ec.*, V, 13 ; X, 53) ; bees feeding on thyme (Lau., III, 370, 438 ; *Ec.*, V, 77) ; the brightening of the woodland at the coming of a sweetheart (Lau., III, 376, 425, 449 ; *Ec.*, VII, 57-60) ; the laurels of the Eurotas (Lau., III, 380 ; *Ec.*, VI, 83) ; the boast of being first to sing certain kinds of verse (Lau., III, 380 ; *Ec.*, VI, I ; *Geor.*, III, 10-11) ; the use of « realms of Saturn » as synonymous with Italy (Lau., III, 384 ; *Geor.*, II, 173) ; the failure to reach a decision in a song contest (Lau., III, 386 ; *Ec.*, III, 108) ; the spring coming twice a year (Lau., III, 387 ; *Geor.*, II, 149-150) ; songs of alternate verses (Lau., III, 389, 394 ; *Ec.*, III, 58-59) ; a cave setting (Lau., III, 394, 395 ; *Ec.*, I, 75 ; V, 19) ; animals fighting for love (Lau., III, 396 ; *Geor.*, III, 220) ; a shepherd's statement of his wealth (Lau., III, 396, 413 ; *Ec.*, II, 20-22) ; a shepherd's selling his products in town (Lau., III, 397 ; *Ec.*, I, 34-35) ; two lovers lying under the shade together (Lau., III, 397 ; *Ec.*, X, 40) ; storms baneful to the crops (Lau., III, 397 ; *Ec.*, III, 80) ; honey running from trees (Lau., III, 400 ; VII, 392 ; *Ec.*, IV, 30) ; the comparison : sweet like sleep on the grass or the murmur of a stream (Lau., III, 402, 418, 455 ; *Ec.*, V, 46-47) ; a song, the only comfort of a lover (Lau., III, 402 ; *Ec.*, II, 3-5) ; the description of a tame deer (Lau., III 360 ; *Æn.*, VII, 483-492) ; the comparison : like a rainbow of many colors (Lau., III, 405 ; *Æn.*, V, 88-89) ; Tityrus named as the guardian of the flock (Lau., III, 406 ; *Ec.*, V, 12) ; the setting up of altars to a shepherd as to a god (Lau., III, 406 ; *Ec.*, V, 79) ; the comparison : as a bull is superior to the rest of a herd

(Lau., III, 413 ; VII, 391 ; *Ec.*, V, 33) ; the figure of the lion following the wolf, the wolf the goat, and the goat the clover (Lau., VII, 391,; *Ec.*, II, 63-64) ; an address to Lucina (Lau., III, 414 ; *Ec.*, IV, 10) ; a fire starting from a small spark which sets fire to a whole forest (Lau., III, 422 ; *Geor.*, II, 303-311) ; the death of a shepherd causing the earth to produce nothing but tares (Lau., III, 423-424 ; *Ec.*, V, 36-37) ; love conquering all (Lau., III, 450 ; *Ec.*, X, 69) [1].

1. This paragraph contains the Virgilian citations which in the conclusion are referred to this note.

V

THE FRANCIADE

The influence of Virgil on Ronsard's long anticipated epic, *La Franciade*, has been so carefully considered by Paul Lange [1] that it is not necessary to give here more than a summary of the Virgilian elements. The conception has already been shown to be Virgilian [2]. As for the plot, it has been said that one of the reasons why it was not completed was the fact that Ronsard had already used so much of the *Æneid* in the first four books that he had no material for the rest of his poem. A sketch of the four books with italicization of incidents imitated from the *Æneid* follows :

Book I. After the *invocation* (*Æn.*, I, 8-11) *a council of the gods* (*Æn.*, X, 1-95) is introduced at which Jupiter *describes the fall of Troy* (*Æn.*, II) and explains how he had saved Francus from the flames. He tells Juno that Francus will *attain his goal in spite of her hostility* (*Æn.*, I, 257-296). *At his command Mercury is sent* (*Æn.*, IV, 223-255) to *Buthrotum* (*Æn.*, III, 293) to arouse Francus who is living there with *Andromache and Helenus* (*Æn.*, III, 294-297). The messenger *arrives at a time when a sacrifice is being performed* (*Æn.*, III, 300-305). *Rumor spreads the news* of his visit and *stirs*

1. *Op. cit.*, See Introduction.

2. See pp. 12-14. That discussion is independent of Lange's work, which is concerned primarily with the actual poem. Lange is not very certain about the origin of the poem, although he mentions two of the early odes which give plans for it. In his synopsis of the *Franciade*, he might have mentioned more incidents taken from the *Æneid*.

up the people (*Æn.*, IV, 173-188). Helenus *at night* (*Æn.*, IV, 522-528) planning his step-son's voyage *cannot sleep* (*Æn.*, IV, 529-532). Mars *in the guise of an old servant appears* (*Æn.*, IX, 646-652) to Francus and *rebukes him for his delay* (*Æn.*, IV, 265-276). Francus *chooses* the *younger men to take with him* (*Æn.*, V, 715-718, 729-730). Andromache bids him farewell *giving him gifts for remembrance sake* (*Æn.*, III, 482-491 ; V, 250-257). Helenus offers sacrifices to Neptune making requests which Neptune *grants in part* (*Æn.*, XI, 794-795). Helenus *prophesies explaining Francus' voyage* (*Æn.*, III, 369-462), in the course of which the *god of the Danube will arise to address the traveller* (*Æn.*, VIII, 31-35). *The fleet sets sail* (*Æn.*, V, 8-9) as Francus invokes the gods and the winds. *A sign from heaven, — a clap of thunder* (*Æn.*, VII, 141), is given.

Book II. Neptune *still angry at an old offense of the Trojans sees the fleet on the open sea* (*Æn.*, I, 25-28, 34-36). *He rages to himself* (*Æn.*, I, 37-50) *and finally addresses the winds* (*Æn.*, I, 64-75) to persuade them to bring grief to the Trojans. He seeks the superfluous aid of Iris whom he urges to incite Juno to cause a rainstorm. The *storm breaks out* (*Æn.*, I, 81-93). *Francus in despair appeals to the gods* (*Æn.*, V, 687-692 ; I, 93-101), but *his ships are scattered and two are sunk* (*Æn.*, I, 102-123). The *pilot is blown overboard* and *carries the helm along with him* (*Æn.*, V, 857-860). Francus and a few others manage to gain the shores of Crete. After the gods, Cybele and Sleep, *have intervened to prepare a friendly welcome* (*Æn.*, I, 297-304) for Francus, the Cretan king, Dicée on a hunt meets him. Francus *describes his trials* (*Æn.*, I, 522-557) and Dicée *welcomes him to his country* (*Æn.*, I, 562-578) stating that one of his *ambassadors had been entertained* by Hector (*Æn.*, VIII, 157-159). The king *orders food to be sent to the shipwrecked Trojans* (*Æn.*, I, 633-636). The spirits of some of the drowned sailors appear to Francus and *appeal for tombs* (*Æn.*, VI, 365-366). Francus *performs rites for them* (*Æn.*, III, 62-68) and prays to Venus. Venus *sends Love* to

Crete *to inflame* both Clymene and Hyante, the daughters of the king. (*Æn.*, I, 657-660). Francus and some of his friends *approach the city* of Dicée *in a cloud* (*Æn.*, I, 411-444). A *great feast* and dance are *prepared for them in the castle* (*Æn.*, I, 697-708), at which Terpin *sings to the lyre* (*Æn.*, I, 740-746). The king is sad, however, for his son, captive of the giant Phovere, is to be killed the next day unless some one kills the giant. Francus volunteers to act as champion and on the following day meets and conquers the giant [1].

Book III. The sisters are *unable to sleep on account of their love* (*Æn.*, IV, 80-83). Hyante *speaks to her sister of her love* (*Æn.*, IV, 10-13). In the morning both *consult oracles* (*Æn.*, IV, 56-65). Meantime Francus *lamenting his sad fate* (*Æn.*, I, 93-101) is urged by the sea-gods to court Hyante in order to persuade her to reveal his future to him. He must, however, *bury a dead companion first* (*Æn.*, VI, 149-155). Dicée comes to offer his daughter's hand to Francus, but he replies that he is compelled by fate to refuse. The liberated son *places trophies of the giant on a tree* (*Æn.*, XI, 5-11) and Terpin leads forth a dance from the city to celebrate the victory. Venus disguised as *the priestess of Hecate incites Hyante* (*Æn.*, VII, 341-355). Francus *prepares the rites of his dead comrade* (*Æn.*, VI, 162-182). Clymene, who had been concealing her love for Francus, decides to take poison, but her nurse interferes and urges her to write of her love to Francus. Cybele, after appearing to Francus and *berating him* (*Æn.*, IV, 265-276) for failure to have Hyante prophesy his future, arouses

1. In spite of the mediæval atmosphere there are many similarities between this duel and several duels of the *Æneid* : The outcome is decreed by the gods (*Æn.*, XII, 725-727) ; Phovere speaks disparagingly of Francus because of the importance of the battle (*Æn.*, XII, 764-765), but assures him he will be honored by falling at the hands of so great a man (*Æn.*, X, 829-830). During the course of the fight the bodies resound with blows (*Æn.*, V, 435-436), and after a temporary lull both fight with renewed wrath and vigor (*Æn.*, V, 453-455). The one trusts to his speed and skill, the other to his strength and power (*Æn.*, V, 430-431). They are compared to two bulls (*Æn.*, XII, 715-722) and Phovere's fall is like that of a pine (*Æn.*, V, 447-449).

Jalousie *to attack* Clymene (*Æn.*, VII, 341-355). The nurse bears Clymene's letter to Francus who rejects it. Clymene *denounces him* (*Æn.*, IV, 305-330) and joining a *Bacchic revelry* (*Æn.*, VII, 385-405) dashes headlong into the sea.

Book IV. While Dicée *hesitates to turn against his guest* (*Æn.*, VII, 586-600), Francus courts Hyante. He has a rendezvous with her near Hecate's temple, where he promises to marry her if she will reveal his future to him, She agrees and gives *him instructions for the sacrifices* (*Æn.*, VI, 133-148). *Near a frightful cave* (*Æn.*, VI, 237-242) she works herself into *a divine frenzy* (*Æn.*, VI, 46-51, 77-80, 257-263) and begins the prophecy of Francus' deeds. She describes the *process of metempsychosis* (*Æn.*, VI, 724-751) which takes place in the lower world and to the frightened Francus *names his descendants* (*Æn.*, VI, 756-886) as they appear in the sulphur and flame at the mouth of the cave.

It will be noted from the summary that the rôle of the gods is practically the same as in the *Æneid*, — with the exception of Neptune the same deities are friendly and the same hostile. They assume human forms, appear in dreams, or send messengers to the human beings in whom they are interested. The heroes of both epics act in accordance with fate and not with their own volition. But the summary affords no idea of the stylistic similarities. There is an almost countless number of epithets, similes, paraphrases, metaphors, examples of metonymy, synecdoche, hyperboles, and alliteration like those in Virgil [1]. It is these figures together with the argument which make it possible to state that the *Franciade* owes more to Virgil than to any other poet.

1. These figures are discussed in detail by Lange.

VI

REMINISCENCES

There are numerous passages in Ronsard parallels for which may be found in Virgil, but which may not always with certainty be ascribed to borrowing from Virgil. However, when one considers Ronsard's thorough and intimate knowledge of Virgil and his very great admiration for him and at the same time remembers that the phraseology is often very similar in both poets, the passages will be seen to deserve mention and at times quotation in this article. They assuredly are reminiscences of Virgil and whether they represent direct imitation on the part of Ronsard or not, they are identical ideas and subject matter employed by both poets.

I. — CLASSICAL ALLUSIONS

Of the almost unlimited number of classical allusions in Ronsard, only those are mentioned here which are combined with similar descriptive clauses or phrases in Virgil :

Mad Coroebus, Lau., I, 5 ; *Æn.*, II, 341, 386, 407.

Amphrysus river, Lau., VI, 124 ; *Geor.*, III, 2.

The punishment of the Locrois (= Ajax), Lau., I, 49 ; *Æn.*, I, 41.

Andromache at Buthrotum, Lau., II, 83 ; *Æn.*, III, 293 ff.

Pentheus' seeing two suns, Lau., VI, 123 ; *Æn.*, IV, 469-473.

Hippolitus' return to the upper world, Lau., II, 175 ; *Æn.*, VII, 764-773.

Tritonienne = Pallas, Lau., II, 262 ; *Æn.*, II, 171 and 226.

Sailors make vows to Glaucus and Melicerta, Lau., II, 218 ; *Geor.*, I, 436-437.

Orpheus and Eurydice and the latter's death caused by a snake, Lau., I, 37 ; *Geor.*, IV, 457-459.

Orpheus' grief, Lau., I, 361-362 ; *Geor.*, IV, 507-510, 522.

Like Orpheus in a long white robe, Lau., V, 261 ; *Æn.*, VI, 645.

Discord and Bellona on the battlefield stirring up strife, Lau., VII, 468 ; V, 202 ; *Æn.*, VIII, 700-703 :

> Au milieu des soldats la sanglante Bellonne
> D'un fer rouillé portraite horriblement felonne
> Erroit avec Discorde, et d'un foüet sonnant
> Alloit de ses guerriers les cœurs époinçonnant.
>
> ... sævit medio in certamine Mavors
> cælatus ferro, tristesque ex æthere Diræ,
> et scissa gaudens vadit Discordia palla,
> quam cum sanguineo sequitur Bellona flagello [1].

Taygetian hounds on Mænalus, Lau., V, 38 ; *Geor.*, III, 42-45.

Like Orestes driven by the Furies, Lau., V, 344 ; *Æn.*, III, 331.

The Sibyl's words on leaves, Lau., VI, 254 ; *Æn.*, III, 444-446.

The cruelty of the Myrmidons and the Dolopians, Lau., I, 4 ; *Æn.*, II, 7.

Phœbus wishes the name of the author on the page, Lau., II, 158 ; VI, 96 ; *Ec.*, VI, 11-12.

Phœbus' laurel which retains a song by heart, Lau., VI, 98 ; *Ec.*, VI, 82-83.

Renommée, or Fame, the messenger of the false and the true, Lau., I, 9 ; IV, 199 ; VI, 415 ; *Æn.*, IV, 188.

1. Lau., VII, 468 ; *Æn.*, VIII, 700-703.

Various descriptions of Fame, Renommée, or Opinion, Lau., II, 248 ; III, 188, 217, 255-256, 509 ; IV, 218 ; V, 97, 260, 419, 393,; *Æn.*, IV, 173-190, 666 ; VII, 512-514, 519-521.

Sur les haut des citez une femme debout,
Qui voit tout qui oyt tout et qui declare tout.
Elle a cent yeux au front cent oreilles en teste :
Dans les voutes du Ciel son visage elle arreste,
Et de ses pieds en terre elle presse les monts,
Une trompette enflant de ses larges poumons.
Je voy le peuple à foulle acourir aupres d'elle.

... sedet custos aut summi culmine tecti,...
monstrum horrendum, ingens, cui, quot sunt corpore plumæ,
tot vigiles oculi subter...
tot linguæ, totidem ora sonant, tot subrigit, auris...
ingrediturque solo et caput inter nubila condit.

canit signum cornuque recurvo.....
..... concurrunt undique.....
indomiti agricolæ [1].

Cybele or the Berecynthian mother in her chariot pulled by lions, Lau., V, 105 ; II, 236 ; *Æn.*, III, 111-113 ; VI, 784-787.

Mere des Dieux ancienne
Berecynthe Phrygienne,
A qui cent Prestres ridez
Font avecques cent Menades
Au son du buis, des gambades
Au haut des sommets des Idez :
Laisse laisse ta couronne,
Que mainte tour environne,
Et ton mystere Orgien,
Et plus à ton char n'attache
Tes grands lions, et te cache
Dans ton antre Phrygien [2].

A crop of soldiers and lances springs up, Lau., I, 29 ; III, 252 ; V, 432 ; *Geor.*, II, 142.

Deucalion's tossing of the stones to start the human race

1. Lau., III, 188 ; *Æn.*, IV, 186, 181-183, 177 ; VII, 513, 520-521.
2. Lau., II, 236-237.

and Nature's laws decreed at that time, Lau., I, 137 ; II, 289, 413 ; III, 344 ; VI, 133 ; *Geor.*, I, 60-63 ; *Ec.*, VI, 41.

Telles loix fit Dame Nature guide,
Lors que par-sur le dos
Pyrrhe sema dedans le monde vuide
De sa mere les os.

... has leges æternaque fœdera certis
imposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem [1].

Sleep, the brother of Death, Lau., II, 324 ; III, 335 ; *Æn.*, VI, 278.

Sleep and its manner of working, Lau., II, 324 ; *Æn.*, V, 854-856.

Somme, le repos du monde,
Si d'un pavot plein de l'onde
Du grand fleuve oblivieux
Tu veux arrouser mes yeux...

..... deus ramum Lethæo rore madentem
vique soporatum Stygia super utraque quassat
tempora,..... [2]

The Cretan *dictamnus* as the panacea, Lau., II, 408 ; *Æn.*, XII, 412.

The Chalcideans who founded a colony at Cumæ, the home of the Siren, Lau., IV, 236 ; *Æn.*, VI, 2 and 17.

Salmoneus who tried to imitate Jupiter's lightning, Lau., V, 31 ; VII, 431 ; *Æn.*, VI, 585-586.

Mercury's wand which awakes and puts to sleep, Lau., VI, 120 ; *Æn.*, IV, 242-244.

Mercury, the messenger from Jupiter to the people on earth, Lau., VI, 121 ; *Æn.*, I, 297 ; IV, 238.

Mercury on wings flies to earth like a bird, Lau., III, 495 ; IV, 239 ; *Æn.*, IV, 253-255.

Trees favored by various gods, Lau., I, 35, 154, 299 ; II, 339 ; *Ec.*, VII, 61-64 ; *Geor.*, I, 18 ; *Æn.*, V, 72.

1. Lau., II, 289 ; *Geor.*, I, 60-62.
2. Lau., II, 324 ; *Æn.*, V, 854-856. Cf. also IX, 436.

Snakes for hair, Lau., I, 76 ; *Æn.*, VII, 329.

Æolus, the king of the winds, Lau., I, 102, 109 ; *Æn.*, I, 65-66.

The home of the winds, Lau., IV, 219 ; V, 419 ; *Æn.*, I, 52-54.

Proteus changing form and sleeping on the sands, Lau., I, 131-132 ; III, 253 ; IV, 92, 141 ; *Geor.*, IV, 429-430, 437-442.

Cæneus, who changed from boy to girl, Lau., I, 236 ; *Æn.*, VI, 448-449.

The flight of Icarus and Dædalus, Lau., I, 245 ; II, 321 ; *Æn.*, VI, 14-17, 30-31.

Dryads dancing with Pan, Lau., II, 38 ; VI, 181 ; *Ec.*, V, 58, 59.

List of Hercules' deeds, Lau., II, 24 ; *Æn.*, VIII, 288-300.

Hercules' visit to Evander's realms, Lau., II, 32 ; *Æn.*, VIII, 201-203.

The cutting off of her father's lock by Scylla who was changed into a bird, Lau., II, 43 ; *Ciris*, entire poem, especially 11, 120-125 and 387-388.

A tort les mensongers Poëtes
Vous accusent vous alouettes
D'avoir vostre pere haï
Jadis jusqu'à l'avoir trahi,
Coupant de sa teste Royale
La blonde perruque fatale,
Dans laquelle un crin d'or portoit
En qui tout sa force estoit.

The hanging up of trophies, especially on a tree, as an offering to the gods, Lau., II, 59 ; III, 218 ; V, 220 ; VI, 208 ; *Æn.*, III, 286-287 ; XI, 5-7.

Juno's desire to prevent the refounding of Troy, Lau., II, 83 ; *Æn.*, I, 23-24, 29-31.

Neptune rises from the water's depths, Lau., III, 245 ; *Æn.*, I, 126-127.

The Tritons rise to chase the waves, Lau., II, 124, 444 ; *Æn.*, I, 144 ; V, 824.

Tethy's waves, Lau., II, 188 ; *Geor.*, I, 31.

River gods which arise to prophesy, Lau., II, 194 ; III, 290 ; VI, 239 ; *Æn.*, VIII, 31-35.

Lucina present at the birth of a child, Lau., II, 238 ; *Ec.*, IV, 8-10.

The realms of Venus, — Cyprus, Paphos, Cythera, Lau., II, 344 ; *Æn.*, I, 415, 622, 680.

The Xanthus filled with blood and dead bodies, Lau., II, 352 ; III, 278 ; *Æn.*, V, 807-808.

Harpies snatching away food from mortals, Lau., IV, 169, 173 ; *Æn.*, III, 225-228.

The goose which warned Rome of the approach of the Gauls, Lau., V, 61 ; *Æn.*, VIII, 655-656.

Arethusa and Alpheus, Lau., V, 292 ; *Æn.*, III, 694-696.

A shade prophesying, Lau., VII, 224-225 ; *Æn.*, II, 270 ff., 775 ff.

Casting a snake into one's bosom, Lau., V, 375 ; *Æn.*, VII, 346-351 :

> Ainsi disoit ce monstré et arrachant soudain
> Un serpent de son doz, le jetta dans le sein
> De Luther estonne : le serpent se desrobe
> Qui glissant lentement par les plis de sa robe
> Entre sous la chemise, et coulant sans toucher
> De ce moyne abuse ny la peau ny la chair,
> Luy soufle vivement une ame serpentine
> Et son venin mortel vomist en sa poitrine
> L'enracinant au cœur

> huic dea cæruleis unum de crinibus anguem
> conicit, inque sinum præcordia ad intima subdit,
> quo furibunda domum monstro permisceat omnem
> ille inter vestis et levia pectora lapsus
> volvitur attactu nullo fallitque furentem,
> vipeream inspirans animam ;

Figures embroidered in clothes, Lau., II, 258 ; *Æn.*, I, 648 ; V, 250 ff.

The painting of deeds on the walls of a temple, Lau., VI, 260 ; *Æn.*, I, 455 ff. ; VI, 20 ff.

Catching the last breath from the lips of a dying person, Lau., V, 276 ; *Æn.*, IV, 684-685.

The warrior maiden Camille, Lau., VI, 324 ; *Æn.*, VII, 803 ; XI, 432, etc.

A description of arms, Lau., V, 22-23 ; *Æn.*, VIII, 626 ff.

Cassandra whose prophecies were not believed, Lau., I, 116 ; *Æn.*, II, 246-247.

A great many references to Hades as found described in the sixth book of the *Æneid :*

The monsters and sights, Lau., IV, 264-265 ; V, 317, 324 ; *Æn.*, VI, 268 ff. :

> Puis tout ainsi que s'elle avoit des ailes
> Du fils de Maie à l'entour des aisselles,
> Vole aux Enfers, et recognoist là bas
> Ce qui est vray, et ce qui ne l'est pas :
> Elle cognoist Æaque et Rhadamanthe,
> Le Sort, la Cruche, et leur loy violante
> Elle cognoist la Roüe et les Vautours,
> Et du Rocher les tours et les retours : ...
> Elle cognoist Cocyte et Phlegethon,
> Styx et Charon, et des ames prisées
> Les beaux sejours aux pleines Elysées,
> Et les plaisirs, et les tourmens souffers
> Que gravement les Juges des Enfers
> Dedans leurs chairs ordonnent sans envie
> A ceux jadis qui furent bons de vie,
> Ou entachez de vicieux defaut [1].

The myrtle groves or fields for lovers, Lau., I, 33, 263, 316, 346, 364 ; IV, 20, 23, 72, 137 ; V, 166, 277, 307, 324 ; VI, 28, 101-2, 203 ; VIII, 409 ; *Æn.*, VI, 440 ff.

Drinking the water of Lethe, the stream of forgetfulness, Lau., II, 203 ; VI, 119,; *Æn.*, VI, 703 ff.

Stock punishments of the underworld, Lau., I, 22 ; IV, 85, 92, 370, etc. ; *Æn.*, VI, 571 ff.

Rhadamanthus the judge, Lau., II, 192 ; *Æn.*, VI, 566.

Sacrifice to the gods of the underworld — black animals, Lau., II, 216 ; *Æn.*, VI, 243 ff.

1. Lau., IV, 265.

The disfiguration of the shades of the underworld, Lau., V, 84 ; *Æn.*, VI, 494-497.

The nine folds of the Styx, Lau., II, 328 ; VI, 203 ; *Æn.*, VI, 439.

The heroes exercising, Lau., V, 268-9 ; *Æn.*, VI, 642 ff.

The body of a giant stretched over acres of land, Lau., V, 437 ; *Æn.*, VI, 596-597.

The throng standing on the banks of the underworld river stretches out its arms for the other shore, Lau., I, 173 ; II, 436 ; VI, 155 ; *Æn.*, VI, 313-314, 305.

II. — PHASES OF LOVE

Love, the unjust tyrant, Lau., I, 15 ; *Æn.*, IV, 412.

Love, unmoved by tears, Lau., I, 74 ; *Ec.*, X, 29-30.

Enchantments of love, — wax image thrown backwards over the head, Lau., II, 271 ; *Ec.*, VIII, 73-75, 80, 102.

The fury of love in animals, Lau., II, 211 ; III, 266 ; VII, 474 ; *Geor.*, III, 222-223 ; 253-254 ; 269-274 ; 276-277 :

> Qui çà qui là vagabons d'avanture
> Poussent dehors ceste flame si dure,
> Dont trop d'amour espoinçonne leur flanc
> Quand le printemps fait tieder nostre sang.
> Ny les torrens, ni les hautes montagnes,
> Taillis ronceux, sablonneuses campagnes,
> Rocs opposez n'empeschent point leurs cours :
> « Tant furieux est l'aiguillon d'amours. »
> Là reschaufez de flamme mutuelle,
> Et bondissans dessus l'herbe nouvelle
> Sans se souler, soit de nuit soit de jour
> Aiment Venus : les rochers d'alentour
> Frapez du cry de ces bœufs qui mugissent,
> De sons aigus au ciel en retentissent
> Contre-muglans :
>
> illas ducit amor trans Gargara transque sonantem
> Ascanium ; superant montis et flumina tranant.
> continuoque avidis ubi subdita flamma medullis
> (vere magis, quia vere calor redit ossibus), illæ

ore omnes versæ in Zephyrum stant rupibus altis
exceptantque levis auras,.....
saxa per et scopulos et depressas convallis
diffugiunt.....

non scopuli ripesque cavæ atque obiecta retardant
flumina correptosque unda torquentia montis [1].

A bird singing its grief, Lau., I, 58, 188 ; VI, 92 ; *Geor.*, IV, 511-515.

Mares pregnant in the wind, Lau., V, 112 ; VI, 91 ; *Geor.*, III, 275.

Everything in love, Lau., I, 152, *Geor.*, II, 327 ; III, 242, 244.

The fickleness of woman, Lau., I, 127 ; V, 82 ; *Æn.*, IV, 569-570.

The absent lover present in fancy, Lau., IV, 44 ; *Æn.*, IV, 83.

The lover in despair plunges into the waves, Lau., IV, 34 ; *Ec.*, VIII, 59-60.

Cursing the gift of eternal life which prevents death together with a loved one, Lau., V, 292 ; *Æn.*, XII, 879-881.

Hardness of heart especially as the result of suckling by a wild animal, Lau., I, 111, 127, 133, 146 ; III, 505 ; IV, 71, 130 ; V, 82 ; *Æn.*, IV, 366-367 ; *Ec.*, VIII, 49-50.

A fever burning up the marrow, Lau., II, 175 ; *Geor.*, III, 215.

The difficulty of deceiving a lover, Lau., III, 221 ; *Æn.*, IV, 296.

Denunciation of a lover or perjurer, Lau., III, 216, 222-223 ; V, 63, 66, 67, 386 ; *Æn.*, IV, 305 ff. ; 365 ff. ; 590 ff. :

Je te seray defuncte un fantosme hideux,
Je rompray ton sommeil, et contre toy marrie
Je te suivray tousjours importune Furie
Te donnant à manger ton fils pour ton repas :
Ainsi doux (me vengeant) me sera le trespas !

1. Lau., VII, 474 ; *Geor.*, III, 269-274, 276-277, 253-254.

..... sequar atris ignibus absens
et, cum frigida mors anima seduxerit artus,
omnibus umbra locis adero...
..... non ipsum absumere ferro
Ascanium patriisque epulandum ponere mensis ? [1]

... Est-ce la recompense
Que tu me dois de t'avoir receu nu,
Naufrage vif à ce bord incognu ?

... eiectum litore, egentem
excepi et regni demens in parte locavi [2].

O mechant Grec, bien petite est la gloire
Quand deux trompeurs ensemble ont la victoire
Sur une femme au cœur simple et benin.

egregiam vero laudem et spolia ampla refertis
tuque puerque tuus ; magnum et memorabile numen,
una dolo divum si femina victa duorum est [3].

Puis que Mercure est descendu pour toy,
Je ne veux plus te retenir chez moy.

..... nunc augur Apollo,
nunc Lyciæ sortes, nunc et Iove missus ab ipso
interpres divum fert horrida iussa per auras [4].

Disant ainsi, tout le cœur luy faillit
Un tremblement sa poitrine assaillit,
Le cœur luy bat, elle se pasma toute,

his medium dictis sermonem abrumpit...
... suscipiunt famulæ conlapsaque membra
marmoreo referunt thalamo atratisque reponunt [5].

Las ! si au moins, homme mechant et fin,
J'avois au ventre un petit Ulyssin,
Qui te semblast je serois confortée
M'esjouyssant d'une telle portée.....
Attens au-moins.....
Inexorable, impitoyable et rude,

1. Lau., III, 223 ; *Æn.*, IV, 384-386, 601-602.
2. Lau., V, 63 ; *Æn.*, IV, 373-374.
3. Lau., V, 66 ; *Æn.*, IV, 93-95.
4. Lau., V, 67 ; *Æn.*, IV, 376-378.
5. Lau., V, 68 ; *Æn.*, IV, 388, 391-392.

Qui pour le bien m'uses d'ingratitude,
Cœur de lion, de tigre et de rocher.

saltem si qua mihi de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Æneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.....
tempus inane peto,.....
perfide,..... duris genuit te cautibus horrens
Caucasus, Hyrcanæque admorunt ubera tigres [1].

III. — THE MUSES AND THE WRITING OF POETRY

Bringing back the Muses, Lau., II, 269 ; *Geor.*, III, 10, 11.

Alone in the shade, especially before a cave, singing of one's love, Lau., VI, 92 ; I, 7, 280, 292 ; II, 199, 214, 436 ; III, 460 ; IV, 43 ; V, 88 ; *Ec.*, I, 3-5, 75 ; II, 3-5.

« I (or my friend) first led the Muses or brought glory to my country », Lau., V, 147, 166 ; VI, 125 ; *Ec.*, VI, 1 ; *Geor.*, III, 10.

« I shall not sing of princes and greedy sailors », Lau., VI, 130 ; *Geor.*, II, 495 ff.

« May I sing as long as I live », Lau., VI, 131 ; *Geor.*, II, 475-476.

« Sing no more, boys », Lau., I, 335 ; *Ec.*, III, 111.

« I shall sing new verses », Lau., II, 278 ; *Geor.*, III, 8-9, 291-293.

« Another than I will sing of your combats », Lau., IV, 203 ; *Ec.*, VI, 6.

« A day may come when I shall sing of wars and great deeds », Lau., VI, 268 ; *Ec.*, IV, 53-54.

1. Lau., V, 69 : *Æn.*, IV, 327-330, 433, 366-367.

IV. — TIME AND SEASONS

The heat of the Dog star, Lau., II, 427 ; VII, 504-505 ; II, 200 ; IV, 91 ; V, 29, 171 ; VI, 207, 210 ; *Geor.*, II, 353 ; IV, 425-426.

The heat of summer which causes the shepherds' early departure for the woods, Lau., VII, 507 ; *Geor.*, III, 324-325.

Melting of ice in spring, Lau., II, 423 ; VI, 135 ; *Geor.*, I, 43-44.

The rainy season and what the farmer then should do, Lau., II, 281 ; *Geor.*, I, 356-359, 259-261 :

> Puis que d'ordre à son rang l'orage est revenu,
> Si que le ciel voilé tout triste est devenu
> Et la vefve forest branle son chef tout nu
> Sous le vent qui l'estonne :
> C'est bien pour ce jourd'huy (ce me semble) raison,
> Qui ne veut offenser la loy de la saison,
> Prendre à gré les plaisirs que tousjours la maison
> En temps pluvieux donne.

Ploughing time when earth feels the touch of spring, Lau., II, 356 ; *Geor.*, I, 44-46.

Spring, Lau., IV, 66 ; V, 265 ; VII, 444 ; *Geor.*, I, 43 ; II, 323 ff.

The time of night when repose is sweetest and true dreams occur, Lau., IV, 117 ; *Æn.*, II, 268-270.

The succession of the seasons, Lau., IV, 301-302 ; VI, 91 ; *Geor.*, I, 311-315 ; II, 319-322, 519-523.

The heat of summer which bursts open the land, Lau., V, 64 ; *Geor.*, II, 353.

Wintry winds struggling together, Lau., VI, 410 ; *Æn.*, X, 356-358.

Spring and love appear together, Lau., I, 196 ; *Geor.*, III, 272.

Approach of night and night itself, Lau., II, 65 ; *Æn.*, IV, 77, 80, 81 ; III, 147 ; IV, 522.

Night when everything reposes or everything except an anxious lover, Lau., III, 213 ; IV, 30 ; *Æn.*, IV, 80-83 ; V, 835-836, 854-855 ; VIII, 26-27.

Il estoit nuict fermée, et les hommes lassez,
Dessus la plume oisive avoyent les yeux pressez,
Enfermez du sommeil, que la basse riviere
De Styx fait distiler desur nostre paupiere.
Ja les Astres au Ciel faisoyent leur demi-tour :
Le celeste Bouvier qui se roule à l'entour :
De l'Ourse, estoit panché : tout ce qui vit es ondes,...
Poissons, Serpens, Lions, du labeur travaillez,
Oublians le souci du somme estoyent sillez.
Un seul Mars veille au Ciel, qui plein de frenaisie
De rage, de fureur, d'ire, et de jalousie,
Ny d'yeux ny d'estomac ne reçoit le sommeil [1].

V. — OMENS AND PREDICTIONS

Fire starts of itself on an altar, Lau., II, 370 ; *Ec.*, VIII, 105-106.

Flash of lightning, favorable on left, ominous on right, Lau., I, 11, IV, 193 ; VII, 226 ; *Æn.*, II, 692-693.

Warnings from heaven, Lau., V, 201 ; *Geor.*, I, 464-465, 481-483, 487-488 :

Mais avant sa venue, en cent mille presages
Le Ciel nous fait certains de nos futurs dommages.
Sans nue en temps serein à dextre il fait tonner,
Par l'obscur de la nuict il nous vient estonner
D'un grand chévron de feu, qui hideux le traverse,
Puis dessus quelque ville il tombe à la renverse :
La Comete aux grands crins tous sanglans et ardans
Predit de nos malheurs les signes evidans :
Loire enflé de ruisseaux de son canal fourvoye,
Et la Seine et les champs de la Bourgogne noye :

Comets as omens, Lau., I, 345 ; II, 224 ; *Geor.*, I, 487-488.

The effect of the evil eye, Lau, 351 ; III, 435 ; *Ec.*, III, 103.

1. Lau., IV, 30 and see p. 103, note 2.

Birds' cries as prognostics of rain, Lau., II, 201 ; *Geor.*, I, 388.

Howling of animals at night through a city, Lau., IV, 223 ; *Geor.*, I, 469-471, 486.

Earth terrified by frightful cries and noises, Lau., IV, 206 ; *Æn.*, VII, 512-515.

Future foretold by animals, Lau., V, 58-60 ; VII, 488 ; *Geor.*, I, 374 ff.

The death of a prince followed by such ominous events as the sun's hiding its face, wars, and famine, Lau., V, 256, 360 ; VI, 61 ; V, 390-392 ; *Geor.*, I, 466-468, 490-492, 505-507.

Weather predictions and signs, Lau., VI, 218, 282, 303 ; *Geor.*, I, *passim*.

Fires at night as omens, Lau., VI, 404 ; *Geor.*, I, 473, 487-488.

Light gleaming around the head as omen, Lau., VI, 418 ; *Æn.*, II, 682-684.

VI. — THE GOLDEN AGE

Golden Age, described often as followed by iron age, Lau., I, 206 ; II, 11, 173-174, 419, 441, 446 ; III, 250-252, 304-305, 373-374, 472, 476 ; VI, 45-47, 204-207 ; V, 30-31, 136, 154-155, 161, 196 ; VI, 149 ; VII, 489 ; *Ec.*, IV, *passim* ; V, 60 ; VI, 41 ; *Geor.*, I, 125, 146 ff. ; II, 336 ff., 474, 537 ; *Æn.*, VI, 792 ; VIII, 324 [1].

The Golden Age introducted by some person, Lau., III, 230, 479 ; VI, 310, 431 ; *Ec.*, IV, 4 ff. ; *Æn.*, VI, 792-794 :

> Qui comme Auguste, apres la longue guerre
> As ramené l'age d'or sur la terre.
>
> Augustus Cæsar, Divi genus, aurea condet

1. The Golden Age is, of course, described at greater lenght, by some of the ancient poets than by Virgil, but many of the points of Ronsard's conceptions are the same as Virgil's.

sæcula qui rursus Latio regnata per arva
Saturno quondam [1].

The departure of Justice, Lau., II, 321, 352, 441 ; IV, 47 ; V, 34 ; *Geor.*, II, 474.

Earth produces without labor, Lau., I, 365 ; *Ec.*, IV, 18-20.

Earth produces all things, Lau., VII, 431 ; *Ec.*, IV, 39-40.

Justice prefers the woods to palaces, Lau., II, 4 ; IV, 53, 266 ; *Geor.*, II, 473-474.

Justice will return under the new king, Lau., IV, 213 ; *Ec.*, IV, 6.

VII. — OTHER PASTORAL IDEAS AND EXPRESSIONS

Consolation in nature, Lau., I, 81, 151 ; II, 285, 326 ; IV, 40 ; *Ec.*, II, 3-5 ; X, 35-36 ; *Geor.*, II, 493-494.

Rugged oaks bear flowers, Lau., I, 74 ; *Ec.*, VIII, 52-53.

The birth of a child with predictions of his greatness, Lau., II, 12, 259 ; III, 478 ; IV, 192-193 ; V, 135 ; VI, 16 ; *Ec.*, IV.

Draught of Achelous combined with another wine, Lau., IV, 335 ; *Geor.*, I, 9.

Garlands fallen from head of a sleeping person, Lau., V, 169 ; *Ec.*, VI, 14-16.

Bees which love the flowers, Lau., II, 285 ; *Ec.*, X, 29-30 ; V, 77.

Slaking one's thirst on a summer's day, Lau., II, 285 ; *Ec.*, V, 46-47.

Nature which shares the feelings of men, Lau., I, 220 ; IV, 25, 34 ; II, 285 ; *Ec.*, I, 38-39 ; V, 62-64 ; X, 13-15.

Calling stars and gods cruels, Lau., VI, 137 ; *Ec.*, V, 23.

Exaltation to the stars, Lau., I, 11, 99, 66 ; II, 6 ; V, 241, 321 ; VI, 175 ; *Ec.*, V, 52 ; *Geor.*, I, 32-35.

1. Lau., VI, 310 ; *Æn.*, VI, 792-794.

A new citizen of heaven imposes new laws, Lau., II, 188 ; *Ec.*, V, 79-80.

Something impossible is more likely to happen than that a shepherdess desert her lover, etc., Lau., I, 14, 26-27, 72, 74 ; II, 300, 450 ; IV, 134 ; *Ec.*, I, 59-63 ; VII, 55-56 ; VIII, 27-28, 52-56.

Flowers growing up where the shepherd's sweetheart has passed, Lau., I, 21, 109, 197 ; III, 291, 473 ; *Ec.*, VII, 57-60.

As long as various things endure, Lau., I, 26,; *Ec.*, V, 76-78.

Verses on trees, Lau., I, 30, 299 ; V, 220 ; VI, 10 ; *Ec.*, V, 13-14 ; X, 53-54.

Fetters made of garlands, Lau., I, 43 ; II, 360 ; *Ec.*, VI, 19.

Annual offerings, sacrifices or games, Lau., I, 61, 335, 299 ; II, 75 ; IV, 40 ; V, 277 ; VI, 259 ; *Ec.*, I, 42-43 ; V, 67-68, 79-80 ; VII, 33 ; *Æn.*, V, 46-47.

Deification after death, Lau., I, 219 ; *Ec.*, V, 79-80 ; *Geor.*, I, 24-25.

The fly which makes cattle run in summer, Lau., I, 183 ; V, 399 ; VII, 195 ; *Geor.*, III, 149-151.

A vine clinging to an elm, Lau., I, 259, 278, 363 ; II, 312 ; III, 193 ; IV, 5, 69, 58, 76, 140 ; VI, 138 ; *Ec.*, II, 70 ; V, 32 ; *Geor.*, I, 2 ; II, 221.

Renewal of youth of serpents in spring, Lau., I, 317 ; II, 204 ; V, 265 ; VI, 11 ; *Æn.*, II, 471-474.

Fish left on the dry sand, Lau., II, 289 ; *Ec.*, I, 60.

Happy the one who lives in the country and is free from worldly lusts, Lau., II, 348 ; V, 33, 80, 147 ; *Geor.*, II, 458 ff.

At evening the wearied oxen return home, Lau., V, 72 ; VI, 297 ; *Ec.*, II, 66-67.

Dust thrown by a shepherd to catch a butterfly, Lau., V, 219 ; *Geor.*, IV, 87.

Honey on oaks, Lau., V, 220 ; *Ec.*, IV, 30.

Actions of cows, Lau., VI, 94 ; *Geor.*, III, 217-219 and *passim*.

Flock spying on antics of shepherds, Lau., VI, 174 ; *Ec.*, III, 8.

Riddles in poetry, Lau., III, 437 ; *Ec.*, III, 104-107.

VIII. — FIGURES [1]

A. Axiomatic statements :

Continuous labor conquers everything, Lau., VI, 16 ; *Geor.*, I, 145.

By such a road one goes to heaven, Lau., VI, 100 ; *Æn.*, IX, 641.

The conqueror is often conquered by the vanquished, Lau., I, 264 ; *Æn.*, II, 367-368.

Shun ambitious gold, Lau., I, 250 ; *Æn.*, III, 56-57.

A cowardly soul does not hazard itself, Lau., II, 114 ; *Æn.*, IV, 13.

Immense is the labor before glory is attained, Lau., II, 217 ; *Geor.*, III, 288.

Easy is the descent to hell, Lau., II, 338 ; *Æn.*, VI, 126-127.

Each one follows his own desires, Lau., III, 510 ; *Ec.*, II, 65.

B. *Similes and Comparisons*

Like a frail ship at sea, Lau., I, 28, III ; 282 ; *Ciris*, 479-480.

Like an animal free in the open air, Lau., I, 29 ; III, 281 ; *Æn.*, XI, 492-497.

Like the myriad colors of a rainbow, Lau., I, 31 ; *Æn.*, V, 88-89.

1. There are many other figures besides those cited which are to be found in both Ronsard and Virgil, but it is practically impossible to determine how much Ronsard was influenced by Virgil in them since they are used by all ancient writers. F. Köhler (*Die Allitteration bei Ronsard*, Erlangen und Leipzig, 1901) has treated Ronsard's use of alliteration in great detail. A number of other figures are mentioned elsewhere in this section.

Like wax melting in a flame, Lau., I, 55, 77, 181 ; IV, 18, 70 ; *Ec.*, VIII, 80-81.

Like a rock beaten by winds and waves, Lau., I, 71 ; III, 266 ; IV, 235 ; V, 86, 383, 416 ; VI, 363, 410 ; *Æn.*, VII, 586-590 ; X, 693-696.

Like waves advancing and retreating, Lau., I, 93 ; II, 386 ; III, 248 ; *Æn.*, XI, 624-628.

Like a jewel, Lau., I, 129 ; *Æn.*, X, 134-135.

Like a flower beaten down by a shower, Lau. I, 182, 216 ; II, 280 ; V, 245, 249 ; *Æn.*, IX, 436-437.

Like light shining on water, Lau., II, 66 ; *Æn.*, VIII, 22-25.

Vanishing like smoke, Lau., II, 67, 324, 423, 454 ; III, 296, 342 ; *Geor.*, IV, 499-500.

Like wild animals driven by hunger to great slaughter, Lau., II, 105 ; *Æn.*, II, 355-357 ; IX, 339-341.

Like a flock of swans or cranes in a squadron, Lau., II, 143 ; III, 507 ; *Æn.*, VII, 699-701.

Like a tree rising above its neighbors, Lau., II, 259 ; IV, 195 ; VII, 457 ; *Ec.*, I, 25.

Like grain tossing in the wind, Lau., II, 299, 372 ; *Geor.*, III, 196-199.

Like a shooting star or comet, Lau., II, 62, 389 ; III, 198, V, 29 ; *Æn.*, V, 527-528 ; *Geor.*, I, 365-367.

Like a mountain torrent which sweeps away everything in its path, Lau., III, 264 ; IV, 32 ; V, 45, 141, 266 ; *Æn.*, XII, 523-525 ; II, 305-307 ; *Geor.*, I, 481-483.

Like phantoms of the dead, Lau., III, 335 ; *Æn.*, X, 641.

Like Diana leading her chorus, Lau., III, 330 ; *Æn.*, I, 498-500 :

> Comme paroist Diane la Deesse
> Par-sur le chœur de ses Nymphes sautant,
> Quand pres d'Eurote elle va s'esbatant.
>
> qualis in Eurotæ ripis aut per iuga Cynthi
> exercet Diana choros, quam mille secutæ
> hinc atque hinc glomerantur Oreades..... »

Like a man calming a riot, Lau., IV, 94-95 ; *Æn.*, I, 148-153 :

Tout ainsi qu'il advient quand une tourbe esmuë
Qui deçà qui delà ardente se remuë
De courroux forcenée, et d'un bras furieux
Pierres, flames et dards fait voler jusqu'aux cieux :
Si de fortune alors un grave personnage
Survient en telle esmeute, elle abat son courage,
Et d'oreille dressée elle s'arreste coy,
Voyant ce sage front paroistre devant soy
Qui doucement la tance, et d'un gracieux dire
Luy flatte son courage et tempere son ire.

ac veluti magno in populo cum sæpe coorta est
seditio, sævitque animis ignobile volgus,
iamque faces et saxa volant (furor arma ministrat),
tum pietate gravem ac meritis si forte virum quem
conspexere, silent arrectisque auribus adstant ;
ille regit dictis animos et pectora mulcet.

Like wind or a dream, Lau., I, 205 ; II, 324, 454 ; IV, 169, 194 ; *Æn.*, VI, 702.

Like a storm which drives the sea, Lau., V, 256, 406 ; *Geor.*, III, 200-201 ; *Æn.*, VII, 528-530 ; X, 356-359.

Like hail, Lau., VII, 433-4 ; *Geor.*, IV, 80 ; *Æn.*, V, 458 ; VI, 669.

Like the workmen of Vulcan, Lau., V, 146 ; *Geor.*, IV, 170-175.

Like the fall of a great tree, Lau., V, 284 ; *Æn.*, V, 448-449.

Like a forest fire started through the carelessness of a shepherd, Lau., IV, 183 ; VII, 445 ; *Æn.*, X, 405-409 ; *Geor.*, II, 303-311.

Comme on voit bien souvent (quand un Pasteur qui garde
Ses troupeaux dans un bois, et laisse par mesgarde
Choir en un chesne creux quelque tizon de feu,
La flame en tournoyant s'augmente peu à peu
Dés le commencement, plus le feste s'allume,
Puis toute la forest s'embraze et se consume)
Un repli de fumée entre-suivi de pres,

Puis un autre et un autre, et puis un autre apres
Se voute en ondoyant : [1]

Ainsi qu'on voit souvent
De petite estincelle à l'abandon du vent
S'eslever un grand feu, qu'un Pasteur par mesgarde
Laisse tomber au bois : l'estincelle se garde
Dans l'escorce d'un arbre, et tousjours peu à peu
Se repaist de soy-mesme, et nourrist un grand feu :
Jusqu'au sommet des pins le braisier se va prendre,...
Le Pasteur estonné caché soubs un rocher
De bien loin voit la flamme et n'en ose aprocher [2].

Swift as lightning, Lau., I, 268 ; *Æn.*, XI, 718.

Swifter than an arrow, Lau., I, 10 ; *Æn.*, X, 248.

Numerous as flakes of snow, Lau., II, 396 ; *Æn.*, XI, 611.

It is easier to join Scotland to Arabia, India to the Occident, than to restrain one's desires, Lau., VI, 140 ; *Ec.*, I, 62-63.

IX. — MISCELLANEOUS

A priestess mad from divine inspiration, described at times with her exorcisms, Lau., I, 15 ; II, 82, 219 ; III, 188 ; IV, 6 ; V, 45, 401 ; VI, 144, 184 ; *Æn.*, VI, 46 ff., 77 ff., 258 ff.

Paraphrase of lines ascribed to Virgil in *Vita Virgilii* (§ 17) by Donatus, Lau., III, 273 ; VI, 24 :

Ainsi les gros toreaux vont labourant la plaine,
Ainsi les gras moutons au dos portent la laine,
Ainsi la mousche à miel en son petit estuy
Travaille en se tuant pour le profit d'autruy [3].

1. Lau., IV, 183.
2. Lau., VII, 445.
3. Lau., III, 273. The Latin words are :

Sic vos non vobis fertis aratra boves,
Sic vos non vobis nidificatis aves,
Sic vos non vobis mellificatis apes
Sic vos non vobis vellera fertis oves.

These lines were printed at the end of the *Egloques et Mascarades* of the 1587 edition.

Figurative expression of dawn — Aurora leaving the saffron couch of Tithonus, Lau., I, 45 ; III, 221 ; IV, 315, 307 ; V, 83, 152 ; *Geor.*, I, 447 ; *Æn.*, IV, 585 ; IX, 460.

The spirited war horse, Lau., III, 248 ; II, 111 ; *Geor.*, II, 145.

The English separated from the rest of the world, Lau., II, 152 ; VI, 111 ; *Ec.*, I, 67.

The truth of antiquity, Lau., VI, 136 ; *Æn.*, IX, 79.

Snatching (generally three times) at a phantom, as in a dream, and getting nothing, Lau., I, 15, 179, 291 ; IV, 104 ; V, 165, 325, 364 ; *Æn.*, II, 792-794 ; VI, 700-701.

Earth present at a contract, Lau., I, 261 ; *Æn.*, IV, 166-167.

Immortality to be gained by those mentioned in a poem, Lau., I, 296, II, 6 ; 455 ; *Æn.*, IX, 446-449 ; X, 791-793.

Reference to the Trojan war as the strife which confounded all Europe and Asia, Lau., I, 299 ; *Æn.*, VII, 224 ; X, 91.

The king (or his son) will extend the boundaries of France : may I be the singer of his deeds, Lau., II, 73, 90 ; VII, 226-227 ; *Ec.*, IV, 53-54 ; *Æn.*, I, 287 ; VI, 801-805.

Boyhood paraphrased — as soon as you can learn to read, Lau., II, 260 ; *Ec.*, IV, 26-27.

Youth paraphrased — when the cheeks are covered with soft yellow hair, Lau., III, 238 ; IV, 27 ; V, 249 ; *Æn.*, X, 324.

Glorification of various countries, Lau., II, 409 ; III, 248 ; IV, 64, 195 ; *Geor.*, II, 136 ff.

Earth united with Heaven or Jupiter to produce spring, Lau., III, 308 ; IV, 300 ; *Geor.*, II, 325-327.

A wounded deer seeks the herb which is the panacea for animals, Lau., IV, 15 ; *Æn.*, XII, 414-415.

« Thou art not a mortal, but a goddess » Lau., IV, 120 ; *Æn.*, I, 327-330 :

> Déesse approche toy, conte moy ta vertu,
> D'où es-tu ? d'où viens-tu et où te loges-tu ?
> A voir tant seulement ta brave contenance,
> D'un pauvre laboureur tu n'as prins ta naissance :
> Tes mains, ton front, ta face et tes yeux ne sont pas
> Semblables aux mortels ici bas.

o — quam te memorem, virgo ? namque haud tibi voltus
mortalis, nec vox hominem sonat ; o dea certe :
an Phœbi soror ? an Nympharum sanguinis una ?
sis felix nostrumque leves, quæcumque, laborem,

A ship rowed smoothly over the sea out of sight of land, Lau., IV, 184 ; *Æn.*, I, 34-35 ; V, 2, 8-9.

Adoncque la galere egalement tirée
Alloit à dos rompu dessus l'onde azurée,
Et de longs plis courbez s'entre-coupant le dos
Se trainoit en ronflant sur les bosses des flos :
Le rivage s'enfuit, et rien n'est manifeste
A leurs yeux que la mer et la voute celeste.

If night had not taken pity, a same day would have finished the war and the nation, Lau., V, 284 ; *Æn.*, IX, 757-759 :

Et si la nuict (bonne mere commune)
N'eust eu pitié de si triste fortune,...
Un mesme soir par mesme destinée
Avoit finy la guerre et leur journée.

et si continuo victorem ea cura subisset,
rumpere claustra manu sociosque immittere portis,
ultimus ille dies bello gentique fuisset.

Happy those who died in their native country, Lau., V, 244 ; *Æn.*, I, 94-98 :

O trois fois grand esprit heureux entre les Dieux.
Estoile des François, tu dois estre joyeux
D'avoir payé ta debte au giron de ta mere,
Et de n'estre couvert d'une terre estrangere.

O terque quaterque beati,
quis ante ora patrum Troiæ sub mœnibus altis
contigit oppetere ! O Danaum fortissime gentis
Tydide ! mene Iliacis occumbere campis
non potuisse tuaque animam hanc effundere dextra,

Instructions to cease spending time in idleness, Lau., V, 374 ; *Æn.*, IV, 265-276 :

Mon fils, il ne faut plus qué tu laisses rouiller
Tón esprit en paresse, il te faut despouiller
Cest habit monstrueux.

Dragging animals by their tails to hide their tracks, Lau., VI, 32 ; *Æn.*, VIII, 209-211 :

..... les tirant par la queuë,
Afin que de leurs pas la trace ne fust veuë.

atque hos, ne qua forent pedibus vestigia rectis,
cauda in speluncam tractos versisque viarum
indiciis raptos saxo occultabat opaco.

Reëchoing of aname along a river bank, Lau., VI, 160 ; *Geor.*, IV, 525-527 :

Paschal Paschal Garonne resonnant,
Rien que Paschal ne responde sa rive.

..... Eurydicen vox ipsa et frigida lingua,
a miseram Eurydicen ! anima fugiente vocabat.
Eurydicen toto referebant flumine ripæ.

Farmers will be shocked at finding so many bones, Lau., VII, 433 ; *Geor.*, I, 493-497 :

Certes un temps viendra qu'aux champs de ce pais
Les laboureurs de là seront tous esbahys
De heurter de leur soc tant de salades vaines,
Et de choquer les os de tant de capitaines.

Mountain-top (personified) covered with ice or a beard stiff with ice, Lau., VI, 156 ; IV, 327 ; *Æn.*, IV, 250-251 ; *Geor.*, III, 366.

Ants at work, Lau., VI, 220 ; *Æn.*, IV, 402-407.

A field of grain destroyed by a storm, Lau., IV, 171 ; V, 24, 294 ; *Geor.*, I, 316-321 :

Las ! qui verroit dans un gros labourage
Tomber du Ciel le malheureux orage,
Qui d'une gresle et d'un vent jusqu'au fond
Perdroit les bleds qui ja grandets se font
Tout herissez d'espics, où la semence

A se former à quatre rangs commence,
Et laisseroit seulement dans les champs
La noir yvraie, et les chardons tranchans,
La ronce aiguë, et la mordante espine
Qui sur le bled miserable domine :

sæpe ego, cum flavis messorem induceret arvis
agricola et fragili iam stringeret hordea culmo
omnia ventorum concurrere prœlia vidi,
quæ gravidam late segetem ab radicibus imis
sublimen expulsam eruerent ; ita turbine nigro
ferret hiems culmumque levem stipulasque volantis [1].

The winds which precede a storm, Lau., IV, 171 ; V, 118 ; *Geor.*, I, 356-357.

The two poles of the earth shaken by thunder, Lau., II, 130 ; *Æn.*, I, 90.

The land allowed to lie fallow every other year, Lau., V, 185 ; *Geor.*, I, 71-72.

The year turns back on itself, Lau., I, 105 ; *Geor.*, II, 402.

The *combat à cheval* which is like the manœuvres of the Trojan boys, Lau., III, 507 ; V, 277-278 ; *Æn.*, V, 580-595.

Tantost vous les voirrez à courbettes danser,
Tantost se reculer, s'approcher, s'avancer,
S'escarter, s'esloigner, se serrer, se rejoindre
D'une point allongée, et tantost d'une moindre,
Contrefaisant la guerre au semblant d'une paix
Croisez, entrelassez de droit et de biais,
Tantost en formè ronde, et tantost en carrée,
Ainsi qu'un Labyrinthe, dont la trace esgarée
Nous abuse les pas en ses divers chemins
Ainsi qu'on voit danser en la mer les Dauphins.

olli discurrere pares atque agmina terni
diductis solvere choris rursusque vocati
convertere vias infestaque tela tulere.
inde alios ineunt cursus aliosque recursus
adversi spatiis, alternosque orbibus orbis
impediunt, pugnæque cient simulacra sub armis ;
et nunc terga fuga nudant, nunc spicula vertunt
infensi, facta pariter nunc pace feruntur.

1. Lau., V, 294 ; *Geor.*, I, 316-321. Cf. also *Ec.*, V, 36-39.

ut quondam Creta fertur Labyrinthus in alta
parietibus textum cæcis iter ancipitemque
mille viis habuisse dolum, qua signa sequendi
falleret indeprensus et inremeabilis error :
haud alio Teucrum nati vestigia cursu
impediunt texuntque fugas et prœlia ludo,
delphinum similes, qui per maria umida nando
Carpathium Libycumque secant luduntque per undas [1].

The beginning of a short epitaph paraphrases that one generally ascribed to Virgil, Lau., V, 311 :

Crete me fist, la France m'a nourry,
La Normandie ici me tient pourry.

Mantua me genuit, Calebri rapueri, tenet nunc
Parthenope : cecini pascua, rura, duces.

1. Lau., III, 507 ; *Æn.*, V, 580-595.

PART III

CONCLUSION

There yet remains to summarize Ronsard's relationship to Virgil. In the first place it has been seen that Ronsard read Virgil's works at a very early age, and according to his own words learned them by heart. He studied Virgil very carefully in company with « Seigneur Paul » or Claudio Duchi, with whom he became acquainted when he was a page, and retaining his admiration for the Latin poet throughout his life, at its close still enjoyed translating passages from him into French poetry. His desire to imitate Virgil is to be seen in the doctrine of his school, the *Défense et Illustration de la langue françoise*, in which Virgil's *Eclogues* are specifically urged as models, and in his own theoretical prose works, the *Abregé de l'art poëtique* and the 1572 and 1587 prefaces of the *Franciade*, in which Virgil is declared to be the greatest Latin poet and is cited as a model oftener than any other poet. The desire to write an epic, too, connects Ronsard very closely with Virgil, for the conception and plan of the epic he wished to write were very similar to those of the *Æneid*. Lines referring to this Virgilian epic, the *Franciade*, can be found in poems of 1545 (approximate date), 1549, 1550, 1552, 1553, 1554, 1555, 1556, 1558, 1562, 1563, 1567, 1572 and 1584. In addition much of the poet's time between 1566 and 1572 was spent in writing the first four books of the poem and later much energy was expended on the alterations of the editions of 1574, 1578, 1584, and 1587. In other words, Virgil was almost constantly before Ronsard's eyes as a model. The esteem of his associates and friends, Peletier, Du Bellay, Jodelle, and des Masures, for Virgil

contributed to his interest in Virgil. In his own poems there are frequent references to Virgil, to favorite Virgilian passages, and to characters of Virgil, among which latter Æneas, Anchises, and Dido are most often mentioned.

As for Ronsard's actual imitation of Virgil, the *Franciade* (1572) is of greatest importance, but there is a large number of other poems which owe their inspiration primarily or at least to a great extent to Virgil. The earliest of these to be published is the *Hymne de France* (1549) [1] imitated from Virgil's eulogy of Italy. The *Avant-entrée du Roi tres-chestien* [2] of the same year is both in idea and movement similar to the fourth *Eclogue* and has reminiscences of several other *Eclogues*. The *Avant-venue du Printemps* (1550) [3] is borrowed almost entirely from the descriptions of spring in the *Georgics*. The *Peintures d'un Paysage* (1550) [4] include several Virgilian scenes, — the Cyclops at work under Mt. Ætna, a sea storm, Juno cajoling Jupiter, and all creatures inflamed with love. The *Ode de l'Esté* (1550) [5] is another ode on the seasons which owes much to the *Georgics*. The *Ravissement de Cephale* (1550) [6] in addition to describing another sea storm borrows directly from the fourth book of the *Æneid* for much of the characterization of Aurore. A long passage from the *Hymne Triomphale* (1551) [7] is imitated directly from the journey of Mercury to earth also in the fourth book of the *Æneid*. The apotheosis of Marguerite [8] in the same collection, *Le Tombeau de Marguerite*, is similar to that of Daphnis in the fifth *Eclogue*. The *Discours à Odet de Colligny* (1560) [9] contains a series of comparisons all of which are in Virgil. The imitation of the first *Georgic* found in the first *Discours à la Royne*

1. Lau., VI, 79. See p. 26.
2. Lau., VI, 74. See p. 31.
3. Lau., II, 171. See p. 32.
4. Lau., VI, 104. See p. 35.
5. Lau., II, 272. See p. 39.
6. Lau., II, 329. See p. 44.
7. Lau., II, 390. See p. 49.
8. Lau., II, 404. See p. 52.
9. Lau., V, 179. See p. 69.

(1562) [1] in the *Discours des Miseres de ce temps* is especially important since it shows that Ronsard remembered Virgil when he was writting on a serious topic in which he was passionately interested. Among the *Epitaphes* that of *Claude d'Aubespine* (1571) [2] is especially Virgilian. Four sonnets stand out, — the first, *Audit S. Duc de Beaumont* (1552), imitates the fourth *Eclogue*, the second, the spring descriptions of the *Eclogues* and *Georgics*, the third Dido's invectives, and the last the end of the fourth *Georgic* [3]. Two very close imitations are the cæstus fight of the *Hymne de Pollux et de Castor* (1556) [4] and the story of Orpheus in the poem by that name (1563) [5]. The *Cartel pour le combat à cheval* (1584) [6] is inspired by the description of the manœuvres of the Trojan boys in the fifth book of the *Æneid*, using the same figures of the dolphins and the labyrinth. Many of the *Paroles que dist Calypson, ou qu'elle devoit dire, voyant partir Ulysse de son Isle* (1569) [7] are like Dido's denunciation of Æneas. In the *Dialectique* (1555) [8] of Pierre de la Ramée are translations of a number of Virgilian passages. Several poems in which plans for the *Franciade* are given have passages imitated from the *Æneid*, especially the *Ode de la Paix* (1550) and the *Ode au Roy Henry II* (1555) [9]. Of the *Eclogues* two are more dependent upon Virgil than the rest. The first or *Bergerie* [10] imitates lengthy passages of the fifth and fourth *Eclogues* and the eulogy of Italy of the second *Georgic*. The fourth [11] follows a great part of the third Virgilian *Eclogue* very closely and has important borrowings from other *Eclogues*.

1. Lau., V, 329. See p, 70.
2. Lau., V, 297. See p. 71.
3. Lau., II, 22 ; I, 78, 143, 124. See pp. 58-61.
4. Lau., IV, 277. See p. 73.
5. Lau., IV, 77. See p. 63.
6. Lau., III, 506. See p 123.
7. Lau., V, 62. See p. 109.
8. Lau., VI, 396. See p. 79 and also p. 19 for another free translation.
9. Lau., II, 77, 231. See pp. 15, 16.
10. Lau., III, 355. See p. 83.
11. Lau., III, 427. See p, 88.

These twenty-five poems, however, represent but a small portion of the imitations and reminiscences of Virgil to be found in Ronsard. To understand the scope of these borrowings it is best to approach the subject from the other direction and to enumerate the Virgilian lines which correspond to some passage of Ronsard. The following tables show approximately how much of Virgil is in Ronsard's poems not including the *Franciade*[1] :

Eclogue I : 3-5 — F (III) ; 7-8 — p. 84, 2 ; 14-15 — p. 91, 3 ; 25 — p. 95, 1, p. 74, 4, F (VIII) ; 34-35 — p. 95, 1 ; 38-39 — F (VII) ; 42-43 — F (VII) ; 45-46 — p. 84, 3, p. 87, 2 ; 59-60 — F (VII) ; 60 — F (VII) ; 62-63 — F (VIII) ; 67 — F (IX) ; 75 — p. 91, 1, F (III) ; 76 — p. 91, 3, p. 95, 1.

Eclogue II : 3-5 — p. 95, 1, F (III), F (VII) ; 4-5 — p. 58, 1 ; 10-11 — p. 40, 3 ; 12-13 — p. 41, 4 ; 13 — p. 90, 1 ; 16-18 — p. 91, 1, p. 81, 1 ; 19-22 — p. 93, 2, p. 95, 1 ; 25-27 — p. 93, 2 ; 33 — p. 90, 2, p. 92, 6 ; 43 — p. 61, 4 ; 45-49 — p. 61, 5, p. 43, 3 ; 56-58 — p. 93, 3 ; 63-65 — p. 41, 3, p. 95, 1, p. 88, 1, F (VIII) ; 66-67 — F (VII) ; 67-68 — p. 87, 5, p. 92, 1 ; 70 — p. 31, 1, p. 95, 1, F (VII) ; 71-72 — p. 41, 5, p. 93, 3, p. 95, 1.

Eclogue III : 5 — 95, 1 ; 8 — F (VII) ; 17-18 — p. 89, 4 ; 20 — p. 89, 4 ; 29-32 — p. 92, 4, p. 95, 1 ; 35-36 — p. 92, 4, p. 95, 1 ; 36 ff. — p. 80, 1, p. 43, 3 ; 36-43 — p. 95, 1 ; 43-44 — p. 92, 4 ; 46 — p. 80, 1 ; 50 — p. 88, 2 ; 55-59 — p. 92, 5, p. 31, 3, p. 58, 1, p. 62, 2, p. 88, 2, p. 90, 1, p. 95, 1 ; 60 — p. 90, 2, p. 92, 6 ; 62-63 — p. 89, 4 ; 67 — p. 90, 2, p. 91, 1 ; 68-69 — p. 61, 4, p. 91, 1 ; 80 — p. 95, 1 ; 84-90 — p. 91, 2 ; 94-96 — p. 91, 3 ; 97 — p. 95, 1 ; 100-101 — p. 91, 3 ; 103 — p. 91, 3, p. 35, 3, F (V) ; 104-109 — p. 80, 5, p. 88, 3, p. 92, 2, p. 95, 1, F (VII) ; 111 — F (III).

Eclogue IV : 4 ff. — F (VI) ; 6 — p. 31, 2, p. 55, 2, p. 95, 1, F (VI) ; 6 ff. — p. 26, 3, p. 95, 1 ; 6-10 — p. 61, 1 ; 8-10 — p. 95, 1, F (I) ; 13-14 — p. 61, 1 ; 18-20 — p. 31, 1, p. 68, 3, p. 92, 7, F (VI) ; 24-25 — p. 85, 5, p. 68, 3 ; 26-27 — p. 61, 1, F (IX) ; 30 — p. 27, 2, p. 86, 5, p. 92, 7, p. 95, 1, F (VII) ; 32-33 — p. 86, 1 ; 34-36 — p. 61, 1, p. 86, 1 ; 37-39 — p. 68, 3, p. 61, 1, p. 86, 2 ; 38-41 — p. 68, 3, p. 86, 3, p. 73, 2, F (VI) ; 42-45 — p. 86, 5 ; 50-52 — p. 31, 3 ; 53-57 — p. 67, 1, F (III) ; 53-54 — F (IX) ; *passim* — F (VI, VII).

1. The tables indicate the lines in the Virgilian poem together with the numbers of the pages and notes in this article that furnish the corresponding passages in Ronsard. The letter F followed by a Roman numeral in parentheses indicates a subdivision of section VI of Part II.

Eclogue V : 5-7 — p. 83, 4, p. 89, 3 ; 12 — p. 95, 1 ; 13 — p. 53, 1, p. 95, 1 ; 13-14 — F (VII) ; 19 — p. 83, 4, p. 95, 1 ; 20-21 — p. 33, 5, p. 44, 3, p. 84, 4 ; 23 — p. 72, 1, F (VII) ; 25-26 — p. 84, 4 ; 26-27 — p. 72, 5 ; 27-28 — p. 84, 4 ; 32 — p. 31, 1, p. 95, 1, F (VII) ; 32-34 — p. 52, 2, p. 84, 5, p. 95, 1 ; 34-39 — p. 92, 7, p. 95, 1, p. 84, 5 ; 40-42 — p. 52, 4, p. 84, 5 ; 42-44 — p. 52, 3 ; 46-47 — p. 95, 1, F (VII) ; 52 — F (VII) ; 56-57 — p. 33, 5, p. 85, 1, p. 52, 1 ; 58-59 — p. 53, 2, F (I) ; 60 — F (VI) ; 62-65 — p. 83, 3, p. 85, 1, F (VII) ; 66 — p. 52, 4 ; 67 — p. 44, 2, p. 85, 2, p. 95, 1, p. 53, 2 ; 67-68 — F (VII) ; 72 — p. 85, 2 ; 74 — p. 31, 3 ; 76-78 — p. 85, 3, p. 95, 1, F (VII) ; 79-80 — p. 31, 3, p. 33, 5, p. 44, 2, p. 85, 4, p. 95, 1, F (VII) ; 81 — p. 93, 1 ; 82-85 — p. 88, 3, p. 93, 1 ; 88-89 — p. 93, 1, p. 95, 1.

Eclogue VI : 1 — p. 95, 1, F (III) ; 3-10 — p. 38, 4 ; 6 — F (III) ; 11-12 — F (I) ; 14-16 — F (VII) ; 10 — F (VII) ; 27-28 — p. 69, 2 ; 31-40 — p. 31, 3 ; 41 — F (I, VI) ; 43-44 — p. 67, 3 ; 82-83 — p. 95, 1, F (I).

Eclogue VII : 1-5 — p. 89, 1 ; 5 — p. 92, 3 ; 6-7 — p. 89, 2 ; 8 — p. 89, 3 ; 33 — p. 95, 1, F (VII) ; 53-57 — p. 92, 7, F (VII) ; 57-60 — p. 92, 7, p. 95, 1, F (VII) ; 61-64 — F (I) ; 65 — p. 62, 2.

Eclogue VIII : 27-28 — F (VII) ; 37-38 — p. 87, 4 ; 41 — p. 87, 4 ; 49-50 — F (II) ; 52-53 — F (VII) ; 52-56 — F (VII) ; 59-60 — F (II) ; 64-65 — p. 57, 2 ; 69 — p. 35, 3, p. 85, 5 ; 73-75 — F (II) ; 80-81 — F (II), F (VIII) ; 82 — p. 57, 2 ; 97-98 — p. 35, 1, p. 85, 5 ; 102 — F (II) ; 105-106 — F (V).

Eclogue X : 7 — p. 42, 5 ; 8 — p. 90, 1 ; 13-15 — F (VII) ; 29-30 — F (II, VII) ; 35-36 — F (VII) ; 40 — p. 61, 2, p. 95, 1 ; 43 — p. 61, 3 ; 53-54 — p. 92, 1, p. 95, 1, F (VII) ; 69 — p. 95, 1 ; 71 — p. 41, 5.

Georgics I : 2 — F (VII) ; 9 — F (VII) ; 19 — F (I) ; 24-25 — F (VII) ; 24-42 — p. 33, 5 ; 31 — F (I) ; 32-35 — p. 50, 2, p. 40, 1, p. 42, 2, F (VII) ; 42 — p. 31, 3, 43-44 — p. 32, 2, p. 54, 1, F (IV) ; 44-46 — F (IV) ; 56-57 — p. 31, 1, p. 56, 1 ; 60-63 — p. 53, 3, F (I) ; 71-72 — F (IX) ; 125-146 — p. 33, 4, p. 68, 3, F (VI) ; 126-128 — p. 85, 5 ; 131 — p. 27, 2 ; 132 — p. 86, 4 ; 139 — p. 95, 1 ; 145-146 — p. 30, 2, F (VIII) ; 146 ff. — F (VI) ; 217-218 — p. 32, 2, p. 59, 2 ; 259-261 — F (IV) ; 297 — p. 40, 2 ; 311-315 — F (IV) ; 316-321 — p. 72, 2, F (IX) ; 356-359 — F (IV, IX) ; 365-367 — F (VIII) ; 374 ff. — F (V) ; 388 — F (V) ; 436-437 — F (I) ; 447 — F (IX) ; 464-465 — p. 70, 4, F (V) ; 466-468 — p. 84, 1 et 4, F (V) ; 469-471 — p. 68, 1, F (V) ; 473 — F (V) ; 474-475 — p. 68, 1 ; 477-478 — p. 68, 1, p. 85, 5 ; 481-483 — p. 43, 6, p. 70, 4, F (V, VIII) ; 486 — p. 35, 2, F (V) ; 487-490 — p. 68, 1, p. 70, 4, et 6, p. 84, 1, F (V) ; 489-497 — p. 53, 4 ; 490-492 — F (V) ; 493-497 — p. 56, 1, F (IX) ; 498-501 — p. 71, 3 ; 505 — p. 70, 7 ; 506-508 — p. 70, 7, p. 84, 1, p. 86, 1, F (V) ; 510-514 — p. 71, 1 ; *passim* — F (V).

Georgics II : 1-3 — p. 81, 2 ; 116-117 — p. 31, 1, p. 56, 1 ; 136-139 — p. 27, 1, p. 34, 2, p. 87, 1 ; 136 ff. — F (IX) ; 140-144 — p. 28, 1, F (I) ; 144-145 — p. 28, 2, F (IX) ; 149-150 — p. 28, 3, p. 95, 1 ; 151-154 — p. 27, 2, p. 87, 1 ; 155-156 — p. 29, 4 ; 157-158 — p. 30, 3, p. 43, 5, p. 87, 1 ; 158-161 — p. 29, 1, p. 29, 4 ; 158-164, p. 87, 1 ; 165-166 — p. 28, 4 ; 167-172 — p. 30, 4, p. 87, 1 ; 173-176 — p. 30, 5, p. 30, 1, p. 43, 5, p. 87, 3, p. 95, 1 ; 221 — p. 62, 2, F (VII) ; 303-311 — p. 95, 1, F (VIII) ; 319-322 — F (IV) ; 323 ff. — F (IV) ; 325-331 — p. 32, 4, p. 38, 2, p. 58, 1, F (II, IX) ; 332-334 — p. 32, 2 ; 335 — p. 32, 3 ; 336-342 — p. 33, 3, F (VI) ; 338 — p. 85, 5 ; 353 — p. 40, 1, p. 59, 1, F (IV) ; 402 — p. 59, 2, F (IX) ; 458-473 — p. 29, 6, p. 42, 3, p. 62, 4, p. 70, 2, F (VII) ; 473-474 — p. 31, 2, p. 34, 2, p. 42, 2, p. 53, 4, p. 70, 7, F (VI) ; 475-476 — p. 70, 3, F (III) ; 485-489 — p. 70, 3 ; 490-502 — p. 29, 2, p. 43, 8, p. 44, 2, F (III, VII) ; 490-512 — p. 70, 2 ; 503-512 — p. 39, 2 ; 513-518 — p. 39, 1, p. 62, 4 ; 519-523 — F (IV) ; 537-540 — p. 33, 4, p. 85, 5, F (VI).

Georgics III : 1 — p. 90, 2 ; 2 — F (I) ; 3-9 — p. 54, 2 ; 8-9 — p. 26, 2, p. 50, 2, F (III) ; 10-12 — p. 29, 3, p. 38, 5, p. 95, 1, F (III) ; 14-15 — p. 34, 1, p. 43, 6 ; 27 — p. 56, 1 ; 30-31 — p. 56, 1 ; 42-45 — F (I) ; 149-151 — F (VII) ; 196-199 — p. 69, 3, p. 72, 2, F (VIII) ; 200 — p. 69, 3 ; 212-217 — p. 42, 3, F (II) ; 217-219 — F (VII) ; 220 — p. 95, 1 ; 222-223 — F (II) ; 242-244 — p. 33, 1, p. 38, 1, F (II) ; 253-254 — p. 108, 1 ; 259-263 — p. 38, 1 ; 269-274 — F (II) 275- F (II) ; 276-277 — F (II) ; 281-282 — p. 34, 4, p. 44, 2 ; 288 — F (VIII) ; 291-293 — F (III) ; 324-326 — p. 41, 1, F (IV) ; 327-328 — p. 41, 4 ; 329-330 — p. 42, 5, p. 41, 2 ; 331 — p. 95, 1 ; 335-338 — p. 42, 5 ; 344-345 — p. 56, 1 ; 366 — F (IX) ; 272 — F (IV) ; 391-393 — p. 60, 1.

Georgics IV : 6-7 — p. 21, 1 ; 67-87 — p. 71, 2 ; 80 — F (VIII) ; 87 — F (VII) ; 125-146 — p. 19, 2 ; 170-175 — p. 36, 1, F (VIII) ; 333-344 — p. 44, 4, p. 67, 2 ; 345 — p. 45, 2 ; 352 — p. 32, 2 ; 371 — p. 43, 6 ; 425-428 — p. 40, 1, p. 59, 1, F (IV) ; 429-430 — F (I) ; 430-431 — p. 38, 3, p. 42, 1 ; 437-442 — F (I) ; 457-461 — p. 64, 1, F (I) ; 463-465 — p. 42, 6 ; 464-470 — p. 64, 1, p. 72, 3 ; 471-474 — p. 65, 1 ; 481 — p. 65, 1 ; 485-509 — p. 66, 1 ; 499-500 — F (VIII) ; 506-510 — p. 42, 6, F (I) ; 511-515 — p. 63, 1, p. 72, 2, p. 73, 1, F (II) ; 522-527 — F (IX) ; 559-566 — p. 59, 3, p. 82, 2, p. 83, 2.

Æneid I : 1 — p. 63, 2 ; 5 — p. 16, 1 et 9 ; 23-24 — F (I) ; 29-31 — F (I) ; 34-35 — F (IX) ; 41 — F (I) ; 52-54 — F (I) ; 65-66 — F (I) ; 84-86 — p. 45, 1, p. 73, 3, p. 80, 2 ; 87 — p. 37, 4, p. 45, 1, p. 73, 3 ; 89 — p. 73, 3 ; 90 — p. 37, 2, p. 45, 1, p. 73, 3, F (IX) ; 91-92 — p. 45,1 ;94-98 — F (IX) ; 104-105 — p. 45, 1, p. 37, 4, p. 73, 3 ; 107 — p. 69, 3 ; 118-119 — p. 45, 1 ; 123 — p. 73, 3 ; 124 — p. 45, 1 ; 126-127 — F (I) ; 142-147 — p. 45, 1, F (I) ; 148-153 — F (VIII) ; 154-156 —

p. 45, 1 ; 174-176 — p. 75, 4 ; 216 — p. 63, 4 ; 286-288 — p. 28, 6, F (IX) ; 291-296 — p. 55, 2, p. 60, 3 ; 297 — F (I) ; 300 — p. 43, 1 ; 327-330 — F (IX) ; 415 — F (I) ; 455 ff. — F (I) ; 480-481 — p. 72, 1 ; 498-500 — F (VIII) ; 622 — F (I) ; 648 — F (I) ; 680 — F (I) ; 723-724 — p. 63, 4 ; 740-741 — p. 63, 4.

Æneid II : 7 — F (I) ; 171 — F (I) ; 226 — F (I) ; 246-247 — F (I) ; 268-270 — F (IV) ; 270 ff. — F (I) ; 305-307 — F (VIII) ; 341 — F (I) ; 355-357 — F (VIII) ; 367-368 — F (VIII) ; 386 — F (I) ; 407 — F (I) ; 416-419 — p. 69, 3 ; 471-474 — p. 43, 2 ; F (VII) ; 535-538 — p. 60, 2, p. 35, 4 ; 682-684 — F (V) ; 692-693 — p. 28, 5, F (V) ; 775 ff. — F (I) ; 792-794 — F (IX).

Æneid III : 16 ff. — p. 16, 1 ; 56-57 — F (VIII) ; 111-113 — F (I) ; 140 ff. — p. 16, 1 ; 147 — p. 63, 3, F (IV) ; 225-228 — F (I) ; 286-287 — F (I) ; 293 ff. — F (I) ; 331 — F (I) ; 444-446 — F (I) ; 579 — p. 43, 7 ; 590 — p. 74, 1 ; 593-594 — p. 74, 1 ; 599-601 — p. 75, 1 ; 605-608 — p. 75, 1 ; 617-619 — p. 74, 5 ; 622-625 — p. 74, 3 ; 639 — p. 74, 2 ; 657-658 — p. 74, 3 ; 659 — p. 75, 2 ; 694-696 — p. 43, 6, F (I).

Æneid IV : 2 — p. 46, 2 ; 3-5 — p. 46, 3 ; 13 — F (VIII) ; 55 — p. 47, 2 ; 64-65 — p. 47, 4 ; 66-67 — p. 46, 2 ; 68-69 — p. 47, 3 ; 72 — p. 47, 3 ; 77 — F (IV) ; 80-83 — p. 47, 1, F (II), F (IV) ; 93-95 — p. 109, 3 ; 161 — p. 45, 1 ; 166-167 — F (IX) ; 173-190 — F (I), p. 70, 5, p. 102, 1 ; 178-181 — p. 34, 3 ; 181-183 — p. 102, 1 ; 188 — F (I) ; 222-223 — p. 50, 1 ; 186 — p. 102, 1 ; 238 — F (I) ; 238-257 — p. 51, 2 ; 242-244 — F (I) ; 245-257 — p. 43, 1, p. 54, 1, F (I), F (IX) ; 265-276 — F (IX) ; 296 — F (II) ; 305 ff. — F (II) ; 309-310 — p. 58, 1 ; 327-330 — p. 110, 1 ; 365-367 — p. 59, 4, p. 62, 2, F (II), p. 110, 1 ; 373-374 — p. 20, 7, p. 109, 2 ; 376-378 — p. 109, 4 ; 379 — p. 59, 4 ; 384-386 — p. 109, 1 ; 388 — p. 109, 5 ; 391-392 — p. 109, 5 ; 402-407 — F (IX) ; 412-413 — p. 47, 5 ; 433 — p. 110, 1 ; 441-444 — p. 69, 3 ; 469-473 — F (I), p. 43, 4 ; 483 — p. 62, 1 ; 507-508 — p. 57, 2 ; 512 — p. 57, 2 ; 513 — p. 34, 4 ; 515-516 — p. 27, 2 ; 518 — p. 57, 2 ; 522 — p. 31, 1, F (IV) ; 522-524 — p. 63, 3 ; 569-570 — F (II) ; 585 — F (IX) ; 590 ff. — F (II) ; 601-602 — p. 109, 1 ; 666 — p. 70, 5, F (I) ; 684-685 — p. 46, 1, p. 72, 4, F (I).

Æneid V : 2, 8-9 — F (IX) ; 15 — p. 37, 3 ; 46-47 — F (VII) ; 72 — F (I) ; 88-89 — p. 95, 1, F (VIII) ; 250 ff. — F (I) ; 377 — p. 76, 2 ; 421-423 — p. 76, 1 ; 424-425 — p. 76, 3 ; 428-429 — p. 76, 4 ; 433-436 — p. 77, 4 ; 437 — p. 77, 2 ; 439-442 — p. 77, 1 ; 443-446 — p. 79, 1 ; 447-449 — p. 79, 2, F (VIII) ; 450-451 — p. 78, 3 ; 454-457 — p. 78, 2 ; 458-459 — p. 77, 4, F (VIII) ; 527-528 — F (VIII) ; 455 ff. — p. 16, 1, p. 21, 2 ; 580-595 — F (IX) ; 693-694 — p. 45, 1 ; 696 — p. 37, 1, p. 45, 1 ; 694-695 — p. 37, 2 ; 807-808 — F (I) ; 824 — F (I) ; 835-836 — F (IV) ; 854-856 — F (I, IV).

Æneid VI : 1 — p. 33, 2 ; 2 — F (I) ; 14-17 — F (I) ; 20 ff. — F (I) ; 30-31 — F (I) ; 45-51 — p. 32, 1, F (IX) ; 77-80 — p. 32, 1, F (IX) ; 126-127 — F (VIII) ; 243 ff. — F (I) ; 255-259 — p. 32, 1, F (IX) ; 268 ff. — F (I) ; 278 — F (I) ; 305 — p. 68, 2, F (I) ; 313-314 — p. 68, 2, F (I) ; 315-316 — p. 57, 1 ; 324 — p. 54, 1 ; 392 — p. 64, 2 ; 395-396 — p. 64, 2 ; 400-401 — p. 64, 2 ; 439 — p. 52, 4, F (I) ; 440 ff. — F (I) ; 448-449 — F (I) ; 472-473 — p. 48, 1 ; 494-497 — F (I) ; 566 — F (I) ; 571 ff. — F (I) ; 585-586 — F (I) ; 596-597 — F (I) ; 638-641 — p. 44, 2 ; 642-647 — p. 69, 1, p. 73, 2, F (I) ; 651-655 — p. 44, 2, p. 69, 1 ; 667-668 — p. 69, 1 ; 669 — F (VIII) ; 700-701 — F (IX) ; 702 — F (VIII) ; 703 ff. — F (I) ; 781-782 — p. 43, 7, p. 80, 4 ; 784-787 — F (I) ; 792-794 — F (VI) ; 792-805 — p. 60, 3 ; 798 — p. 56, 1 ; 801-805 — F (IX) ; 851-853 — p. 55, 2, p. 60, 3 et 4, p. 80, 3.

Æneid VII : 224 — F (IX) ; 329 — F (I) ; 346-351 — F (I) ; 483-492 — p. 95, 1 ; 512-515 — F (I), F (V) ; 519-521 — F (I) ; 528-530 — F (VIII) ; 586-590 — p. 77, 3, p. 70, 1, F (VIII) ; 699-701 — F (VIII) ; 718-720 — p. 51, 4 ; 764-773 — F (I) ; 803 — F (I).

Æneid VIII : 22-25 — F (VIII) ; 26-27 — p. 31, 1 F (IV) ; 30-66 — p. 57, 3 ; 31-35 — p. 54, 3, F (I) ; 66-67 — p. 54, 3 ; 159 — p. 56, 1 ; 201-203 — F (I) ; 209-211 — F (IX) ; 240 — p. 35, 2 ; 288-300 — p. 62, 5, F (I) ; 324 — F (VI) ; 387 ff. — p. 37, 6 ; 391 — p. 51, 3, p. 73, 3 ; 392 — p. 37, 5 ; 424 — p. 36, 1 ; 426-428 — p. 36, 1 ; 429-432, 445-446 — p. 36, 1 ; 626 ff. — F (I) ; 655-656 — F (I) ; 660 — p. 43, 3 ; 680 — p. 51, 7 ; 700-703 — F (I) ; 705-706 — p. 56, 1.

Æneid IX : 79 — F (IX) ; 339-341 — F (VIII) ; 417 — p. 32, 5 ; 435-437 — p. 56, 2, p. 62, 6, p. 103, 2, F (VIII) ; 446-449 — F (IX) ; 460 — F (IX) ; 477-480 — p. 72, 1 ; 563-564 — p. 48, 2 ; 641 — F (VIII) ; 757-759 — F (IX) ; 792-793 — p. 75, 6.

Æneid X : 134-135 — F (VIII) ; 91 — F (IX) ; 248 — F (VIII) ; 324 — F (IX) ; 356-359 — F (IV, VIII) ; 405-409 — F (VIII) ; 641 — F (VIII) ; 693-696 — p. 77, 2, F (VIII) ; 706-712 — p. 75, 6 ; 723-726 — p. 75, 3 et 5 ; 791-793 — F (IX).

Æneid XI : 5-7 — F (I) ; 162-163 — p. 72, 4 ; 432 — F (I) ; 492-497 — F (VIII) ; 611 — F (VIII) ; 624-628 — F (VIII) ; 718 — F (VIII) ; 751 — p. 43, 2.

Æneid XII : 365-367 — p. 54, 1 ; 412 — F (I) ; 414-415 — F (IX) ; 523-525 — F (VIII) ; 684 — p. 51, 5 ; 715-732 — p. 78, 1 ; 766-769 — p. 79, 4 ; 792 — p. 51, 6 ; 879-881 — F (II).

Ciris : 120-125, 387-388 — F (I) ; 479-480 — F (VIII).

The following are the more important passages of the *Æneid* imitated in the *Franciade :*

I, 8-11, 25-28, 34-36, 37-50, 64-75, 81-93, 93-101, 102-123, 257-296, 297-304, 411-414, 522-557, 562-578, 633-636, 657-660, 697-708, 740-746 ; II, practically all of the incidents of the fall of Troy ; III, 62-68, 293, 294-297, 300-305, 369-462, 482-491 ; IV, 9-29, 56-65, 80-83, 173-188, 223-255, 265-276, 305-330, 522-528, 529-532 ; V, 8-9, 250-257, 430-431, 435-436, 447-449, 453-455, 687-692, 715-718, 729-730, 857-860 ; VI, 46-51, 77-80, 133-148, 149-155, 162-182, 237-242, 257-263, 365-366, 724-751, 756-886 ; VII, 141, 341-355, 385-405, 586-600 ; VIII, 31-35, 157-159 ; IX, 646-652 ; X, 1-95 ; 829-830 ; XI, 5-11, 794-795 ; XII, 715-722, 725-727, 764-765.

The following passages are either mentioned or quoted in the prose works of Ronsard :

Georgics I, 1-2, 43-44, 329-330, 331-333 ; *Georgics II*, 143 ; *Æneid I*, 2-3, 8, 393 ; II, 682-683 ; III, 211 ; IV, 206-218, 6-7, 198, 522-525 ; V, 46-48, 249-257, 257, 261 ; VI, 166 ; VII, 81-82, 275-283, 762-764 ; 623-817 ; VIII, 181, 219-267, 387-453, 409, 460, 689-690 ; IX, 481-497, 545-547, 595-620, 646-648 ; X, 15-95, 396, 600, 782, 783, 846-846 ; XI, 768-777 ; XII, 360.

It is, therefore, clear that there are not many Virgilian passages which do not have a counterpart or mention in Ronsard. The passages not used are principally of such a character that they would not especially interest a poet with predominant lyrical tendencies. Many of the passages used appear several times, and if the frequency of their appearance furnishes an indication of their popularity, the fourth and fifth *Eclogues*, the eulogy of Italy in the second *Georgic*, and the flight of Mercury to earth and the Dido episode of the fourth book of the *Æneid* would seem to be among Ronsard's favorite Virgilian passages. His desire for variations naturally causes some imitations of the same passage to be much closer than others, but the period of his life at which the poems were written does not seem to have been very influential. For proof, we find very close imitations both at the beginning and the close of his career, as in the *Hymne de France* of 1549, the *Hymne de Pollux* of 1556, the *Orphée* of 1563, the *Paroles* of Calypson of 1569, the *Franciade* of 1572, and the *Cartel pour le combat à cheval* of 1584.

Often there is a direct imitation of a passage of ten or

twelve lines in a poem of several hundred lines, as in the *Ode à Monsieur le Dauphin* of 1555, while the rest of the poem has but slight connection with Virgil. At times passages from widely separated parts of Virgil are combined in the same poem. This process of intermingling sources is one of Ronsard's favorite schemes and gives him a touch of originality in treatment if not in subject matter itself. The process is not, however, new with him, for he found it in Virgil and in other ancient poets who had ideas concerning imitation like the Pleiade's.

Ronsard likes also to absorb the characters of his poet predecessors, and of those from Virgil, Dido and Æneas especially pleased his fancy. Dido is used in the characterization of Aurore, Calypson, Clymene, Hyante, and others; Æneas and Francus are practically synonymous except that Francus is more cruel and heartless. But as Ronsard is not very skilful in character portrayal, his unpleasing characterization of Francus is to be expected. Most of the minor characters of the *Franciade* are flat imitations of those of the *Æneid*, since Ronsard lacked the genius to create new characters.

In the imitation of incidents such as the tragic experiences of Orpheus and Eurydice in the *Orphée* and the cæstus fight in the *Hymne de Pollux*, he is more successful in arousing interest even though there is nothing new in his pictorialization. In more lyrical borrowings such as in the *Hymne de France* and in various odes on the seasons he sounds still more natural. It is, therefore, not the borrowing itself, but the kind of borrowing which spoils or strengthens Ronsard's poems. When he is able to imitate and be lyrical his poetry runs much more smoothly and with more genuine feeling than when he must imitate and write epic poetry.

But even in his lyric poetry Ronsard loves pompous figures, especially similes, and takes many of them from Virgil. He and his school considered it an essential quality of a good poet to be able to put a famous simile of Virgil or Homer

into euphuistic French verse. Critics like Pasquier and Estienne were eager to contrast the old and new comparisons and were much too prone to favor the French version. All the other figures known to Virgil, Homer, and their fellow countrymen were also imitated, and some which are associated especially with Virgil are used by Ronsard. Of these latter, paraphrases such as Aurora's departure from the couch of Tithonus for morn and proverbial expressions such as « Easy is the descent to hell » serve as examples.

Some of Ronsard's borrowing from Virgil was in all probability unconscious. He had the Latin poet so thoroughly in mind that the imitation must have been almost instinctive. He certainly did not have to keep a copy of Virgil open before him while he was writing, for Virgil was more or less a part of him. He has, in short, absorbed so many of the characters, incidents, ideas, expressions, and other stylistic peculiarities of Virgil that there is little wonder at his naming his favorite Latin poet « le premier capitaine des Muses ».

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